

THE INLAND PRINTER

August '38

WARWICK



Flatter THAN A Flat Tire

Ask your Paper Merchant
about our three popular
Personality Grades.



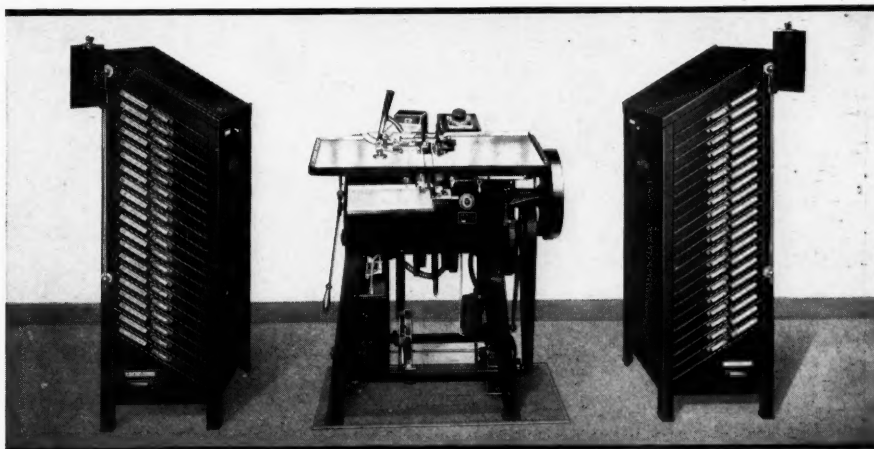
But besides lying flat for easy handling, Perfection Gummed Paper is *uniform* in quality both as to gumming and printing surface. There is no "trick" to running Perfection Gummed Paper. Our variety of printing surfaces is English Finish, Supercalendered and Coated so your selection can be just the same as for any ordinary printing job.

One of our two popular gummings—"Dextrine" and "Strong" will fit 98% of your customers' requirements.

Our well equipped laboratory and information service for printers are at your disposal. Write us if you have a problem.

PAPER MANUFACTURERS CO., INC.

PHILADELPHIA, PA.



Proved by Experience....

The Ludlow is in successful practical use in thousands of composing rooms all over the world.

These plants are constantly evidencing their satisfaction with actual results on their job and display composition, by supplementing their Ludlow equipment with additional fonts and machines, which are being continually modernized and improved.

And the number of Ludlow-equipped composing rooms is constantly increasing, making possible the active sustained program of type design and matrix production, which makes the newest typefaces available when they are needed. This volume of business also justifies the active research which results in continuous modernization and improvement of the equipment.

The widespread satisfaction with the Ludlow as a tool for producing that wide and varied range of composition which can best be set by hand, is due in large part to the simplicity of operation and mechanism which always has been, and will continue to be, a cardinal feature of the Ludlow. Its makers have steadfastly rejected doz-

ens of proposals for making the Ludlow a complicated piece of machinery requiring constant attention to maintain it in successful operation.

They have steadfastly kept the Ludlow the simple tool for the hand compositor, developed for most efficiently meeting the practical requirements of job and display composition.

Whether it be in the far-off mountains of the Philippine Islands, or in the composing room of New York's fastest-moving newspaper, the Ludlow performs successfully day after day under the most widely varied demands and conditions.

When you install Ludlow equipment for job and display composition, you are taking no chances either on the machine or on the adequacy of the matrix resources—in typefaces modern and traditional, roman, italic or script. Five popular scripts, for example, are now available for Ludlow slug-cast composition.

So we repeat, you can depend upon the Ludlow for meeting the requirements, both present and prospective, of job and display composition.

Full information regarding features of the Ludlow system which are responsible for its whole-hearted endorsement by users will be gladly sent you on request.

Ludlow Typograph Company

Set in Ludlow Coronet Bold and Karnak Intermediate

2032 Clybourn Ave.
Chicago + + Illinois

PERFECTED

Equipment and solution licensed
under U. S. Patent No. 2078790

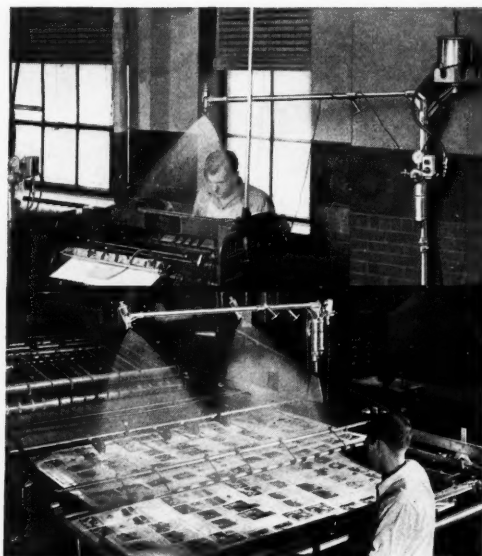
TO PREVENT
OFFSETTING
SLIP-SHEETING
RACKING **INK DOCTORING**
RUNNING TIME LOST

Take the DeVilbiss Spray System for printing and offset presses—feature by feature, or as a whole—and you find equipment perfectly suited to your pressroom needs. You find maximum efficiency, economy, simplicity. You find the result of fifty years' experience in building sprays—a product ready to do a real job for you! . . . DeVilbiss Spray Outfits are easy to install, fit any kind or size press, are available portable or stationary. Write for details.

THE DEVILBISS COMPANY
TOLEDO, OHIO

Above—One of 12 standard DeVilbiss Outfits to meet all conditions in all pressrooms, large or small.

Below—Equipped with a DeVilbiss 2-Gun Spray Outfit, this two-color flat-bed press can be run at capacity speed.



DEVILBISS SPRAY SYSTEMS

1888 · FIFTY YEARS OF QUALITY PRODUCTS · 1938

Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate \$4.00 a year; 40¢ a copy. Canadian \$4.50 a year; foreign subscription \$5.00 a year. Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1938, The Inland Printer Company

Smoky mountain men aren't bothered by Glare

Should you chance to travel some day over one of the more isolated ridges of the Smokies, you might come upon a group of mountain men tilting at rings. Outside of those tree-shaded, mist-veiled slopes few men play that game. For it requires something which modern life has made rare... perfect vision.

Glare—the enemy of eye-sight

According to authorities, one of the reasons why the average man lacks perfect vision is the strain he puts upon his eyes by exposing them to glare in reading. In fact, some go so far as to state, "If we want to conserve our sight, we must select reading matter printed on non-glaring paper."

Modern papers are free from glare

If you are a publisher or an advertiser, that is good advice to follow. For to use such modern papers as Kleerfect,* Hyfect,* and Rotoplate*,... papers specifically designed to minimize glare... is to add the attraction of sheer eye comfort to your printed messages.

It is also good advice to follow because the self-same process which endows these papers with a surface that absorbs rather than reflects light, gives them the four qualities essential to producing good printing at competitive prices: low cost in their class, high opacity, economical ink affinity, and lack of two-sidedness. For evidence of these qualities and facts on what results you can obtain with them in letterpress or rotogravure printing, write us.

KIMBERLY-CLARK CORPORATION,
Established 1872, Neenah, Wisconsin;
Chicago, 8 South Michigan Avenue; New
York, 122 East 42nd Street; Los Angeles,
510 West Sixth Street.

This advertisement is NOT printed on Kleerfect, Hyfect or Rotoplate

*Reg. U. S. Pat. Off.

Kleerfect
THE PERFECT PRINTING PAPER

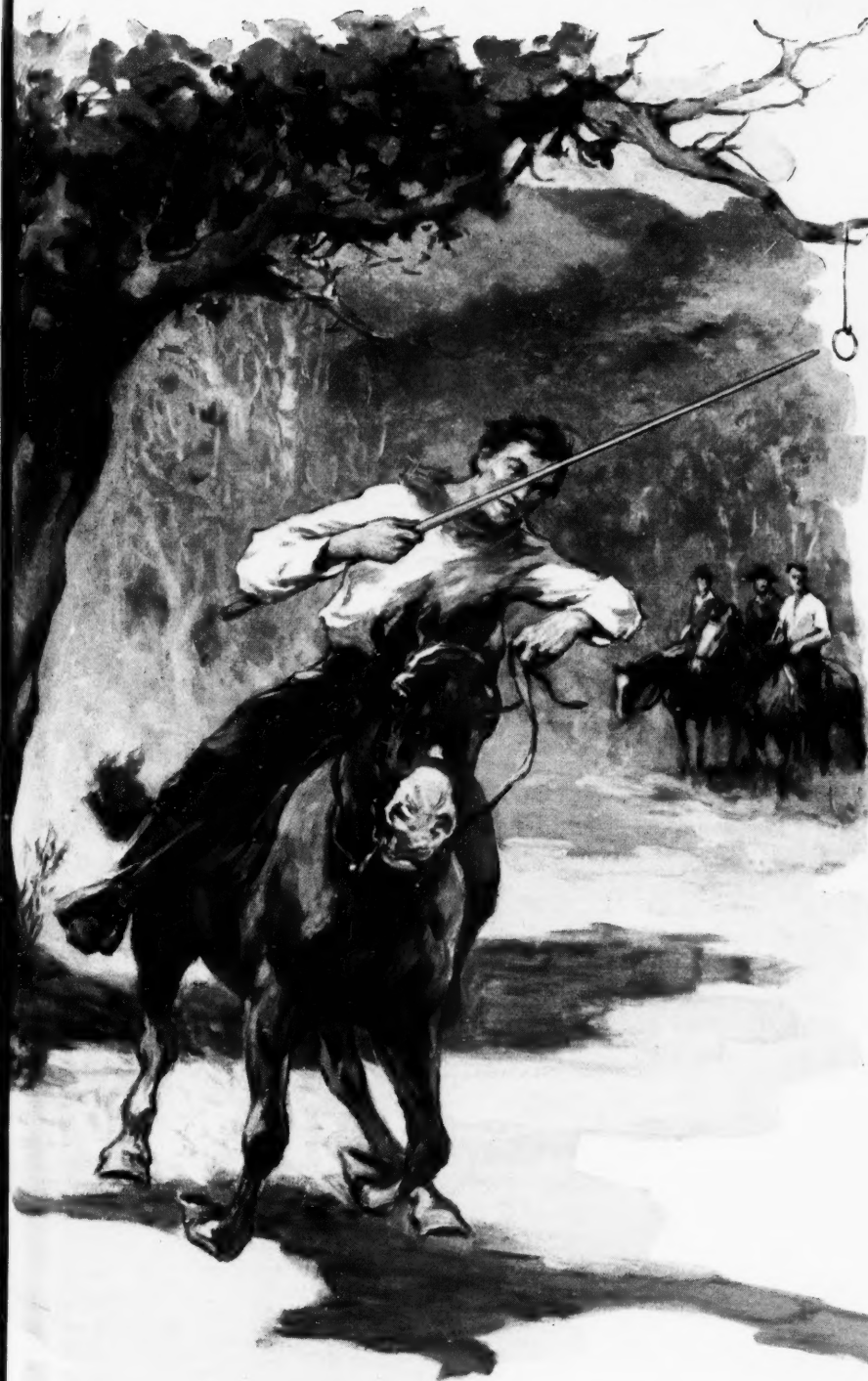
Hyfect
ALL-PURPOSE BOOK PAPER
Rotoplate
PREFERRED FOR ROTOGRAVURE

Kind to your eyes

KIMBERLY-CLARK

Both sides alike

PRINTING PAPERS



Report on Case No. 6104

"After a tough trip I go all to pieces!" reported Case No. 6104—a letterhead whose job was to handle general correspondence. A terrible situation!

"I'm fit as a fiddle now!" says No. 6104. "The toughest trip just puts more snap into me—and am I doing a job for my firm these days!"



● Maybe you, too, are putting too much of a load on some of your letterheads and outgoing forms. Paper literally does "go all to pieces" when it is not made to stand the rough handling that hundreds of paper-uses give it. Of course this is not true of **Permanized Papers**—strong, substantial rag-content bond and ledger papers that have "Vitamin P"—the Plus-qualities that make good paper better.

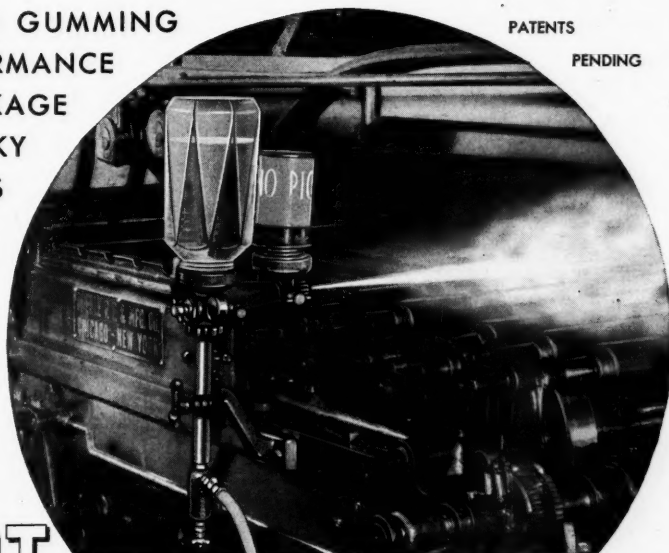
Permanence, Protection, Production-ability are three indications of the "Vitamin P" of **Permanized Papers**—gained through **Purest Paper-making water, Positive control, Precision, and the Pride** of skilled paper-makers. Yet **Permanized Papers** cost you no more than other good—but ordinary—papers. Prove their greater worth for yourself by a trial! Whiting-Plover Paper Company, Stevens Point, Wis.

Vitamin "P"

Printers who sell on quality should investigate the sales-helps of **Permanized Papers** as well as the papers themselves!

THE PLUS-QUALITY OF
Permanized Papers

PREVENTS VARNISH GUMMING
 NEW ROLLER PERFORMANCE
 LESS ROLLER SHRINKAGE
 KEEPS ROLLERS TACKY
 IMPROVES HALFTONES
 HELPS OVERPRINTING
 ELIMINATES MOTTLE
 PREVENTS PICKING
 KEEPS FORMS CLEAN
 REDUCES STATIC
 PERFECTS SOLIDS



FRAPOMIST *the original roller spray*

Now sold by Sam'l. Bingham's Son Mfg. Co.

FRAPOMIST—the original roller spray—has received the highest endorsement possible by leading manufacturers of graphic arts equipment—that of imitation. Basic advantages, however, remain exclusively with FRAPOMIST. Among these is the "C" Auxiliary, illustrated, which introduces a selection of oil preparations which add immeasurably to printing excellence. This has not yet been copied.

Through their sixteen factories—in addition to the other distributors shown at the left. These organizations undertook FRAPOMIST distribution because it adds new and vital qualities to letterpress ink distribution—because it eliminates common roller and inking troubles . . . FRAPOMIST lubricates and preserves the surface of the roller—and that function, simple as it is, accomplishes what seem to be miracles in printing quality and roller performance . . . less roller trouble in scorching summer heat . . . no more ugly mottle in delicate color solids . . . no more picking . . . no more constant wash-ups, because FRAPOMIST keeps dirt and lint in the ink and off the form . . . less roller penetration by inks to bleed later into light colors . . . no more ink-pitted roller ends when small forms are run . . . Every claim can be substantiated . . . ask the FRAPOMIST distributor nearest you . . . or write direct for full details and proof of FRAPOMIST benefits.

SAM'L. BINGHAM'S SON MFG. CO.
 CHICAGO • CLEVELAND • DETROIT
 DES MOINES • DALLAS • HOUSTON
 ATLANTA • INDIANAPOLIS • ST. LOUIS
 SPRINGFIELD, OHIO • KALAMAZOO, MICH.
 KANSAS CITY, MO. • MINNEAPOLIS
 NASHVILLE, TENN. • PITTSBURGH
 OKLAHOMA CITY

ROBERT R. WORTMAN, CINCINNATI

WESTERN NEWSPAPER UNION
 SALT LAKE CITY, UTAH

E. H. WALKER SUPPLY CO., WASHINGTON, D. C.

JOHN FARNSWORTH, PHILADELPHIA

KRUG ELECTRIC CO., G. H. GREBE (EXPORT)
 NEW YORK CITY

TORONTO TYPE FOUNDRY CO., LTD., CANADA

SMYTH-HORNE, LTD., LONDON, ENG.

Frazier Processes Incorporated

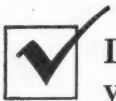
50 CHURCH STREET, NEW YORK • 728 SOUTH DEARBORN STREET, CHICAGO

CHECK YOUR LETTERHEAD FOR THESE *three important points*



**Does it picture
the kind of business you do?**

If your business is finance, does your letterhead convey stability? If you deal with style merchandise, has it captured that certain flair?



**Does it express
your business prestige?**

Is its quality in character with the standing of your firm? Is it fine enough for the product you make and the reputation you have built?



Is it up-to-date?

How long ago was your letterhead designed? Does it express you as you are or you as you were...years ago?

Paper is an important part of the picture your letterhead conveys. All the thought you give to its designing, all the care you take in its printing mean little, unless the paper itself conveys the right impression of what you do and what you are. A letter written on STRATHMORE BOND* costs less than 1% more than a letter written on the cheapest paper you might buy. And on STRATHMORE PARCHMENT, as fine a paper as can be made, a letter costs only 2.9% more.

Check your letterhead, and if it isn't Strathmore, ask your printer to prove it on STRATHMORE BOND or STRATHMORE PARCHMENT. Then see and feel the difference.

*STRATHMORE BOND, formerly STRATHMORE Highway BOND

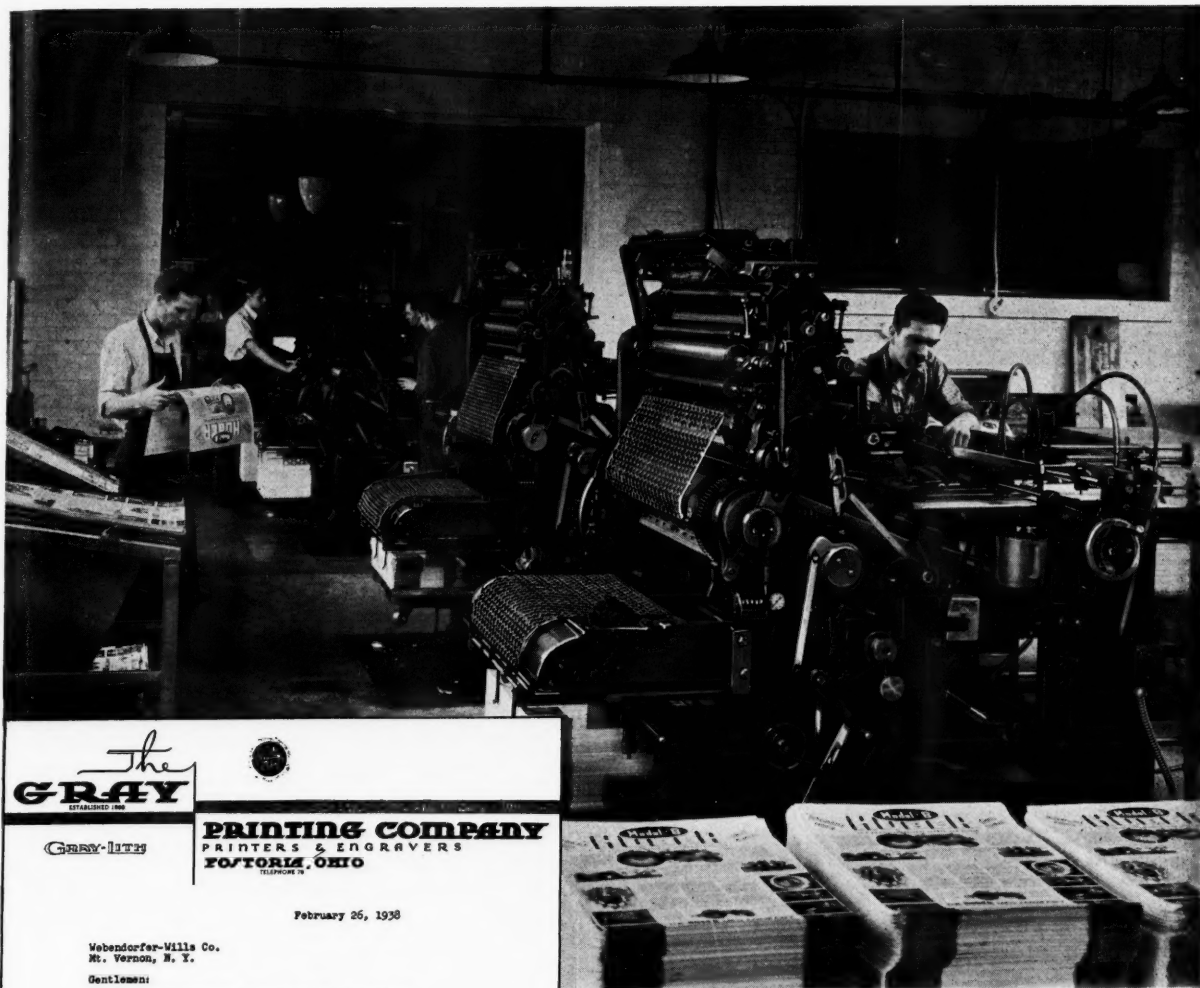
THE STRATHMORE BUSINESS PERSONALITY CHECK LIST shows all the ways in which a business is seen and judged by its public, gives all the appearance factors important to your business. Write on your business letterhead for copy of this check list.
Dept. 1.P.4 STRATHMORE PAPER COMPANY, WEST SPRINGFIELD, MASS.

STRATHMORE

**MAKERS
OF FINE
PAPERS**

**THIS STRATHMORE
ADVERTISEMENT IN
NATIONAL MAGAZINES
tells what a fine letter-
head does...why a fine
letterhead is true econ-
omy. It makes it easier
for you to sell the papers
you know will produce
quality results.**

This series appears in:
TIME
BUSINESS WEEK
FORBES
NATION'S BUSINESS
ADVERTISING & SELLING
PRINTERS' INK MONTHLY
SALES MANAGEMENT
TIDE



The
GRAY
ESTABLISHED 1886

GRAY-LITE

PRINTING COMPANY
PRINTERS & ENGRAVERS
TOYOTA, OHIO

February 26, 1930

Webendorfer-Wills Co.
Mt. Vernon, N. Y.

Gentlemen:

The other day I gave your representative,
Mr. Burns a photograph of our Webendorfer installation.

We are pleased to send one to you with our
compliments. The machine in the foreground is the one
we have just installed.

Incidentally the piles of paper in the fore-
ground is its first job.

These presses make a nice lineup, don't they?
We certainly are proud of them.

Yours sincerely,
THE GRAY PRINTING CO.
Robert Gray

4

WEBENDORFERS IN FOUR YEARS

EASIER CONTROL • SIMPLER OPERATION • SPEEDIER PRODUCTION

American made by

WEBENDORFER-WILLS CO., Inc.

Builders of Printing Machinery for Over Thirty Years

MOUNT VERNON, NEW YORK, U. S. A.

Please Mention The INLAND PRINTER When Writing to Advertisers

7

THE BEST PAPERS ARE MADE FROM RAGS
IDENTIFY RAG-CONTENT QUALITY BY THE NEENAH OWL WATERMARK



PAPER

DETERMINES PRESSWORK

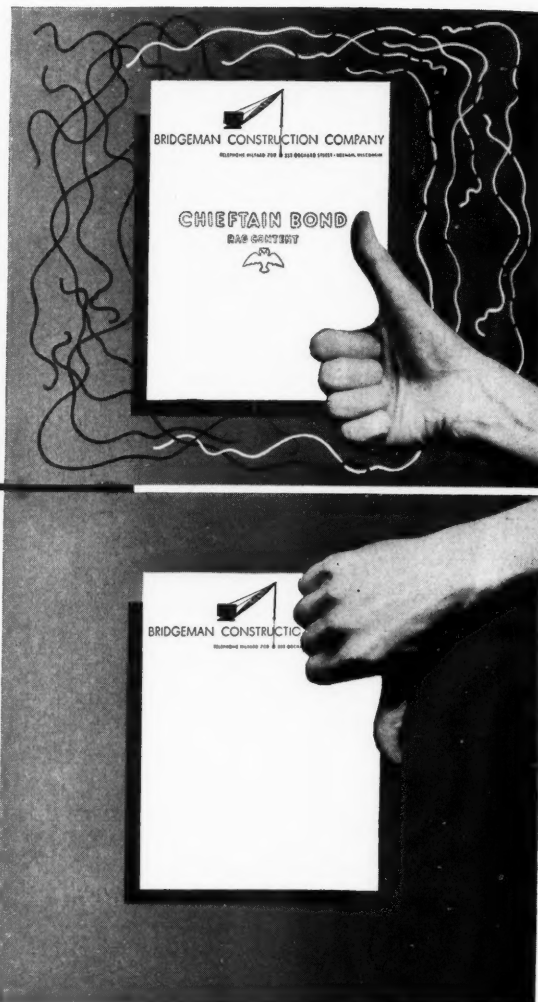
Whether it's fair or not, people let paper influence their judgment of your printing. Show the same letterhead design and equally fine presswork on a cheap no-rag-content paper and on one of the fine rag-content bonds of the Neenah Business Stationery line, and people will pick the rag paper as the better job. All of the papers in this line, from 100% to 25% rag-content, are shop-tested—actually tried for printability under run-of-mine conditions. To recommend them on every letterhead job leads to trouble-free running and well satisfied customers. Your merchant will be glad to supply sample sheets for you to make your own tests.

FREE TO PRINTERS

Fill out this coupon, attach it to your business letterhead and mail them to the NEENAH PAPER COMPANY, NEENAH, WIS. We'll send you free, a copy of the Neenah Papers portfolio which shows the complete line of Neenah Business Stationery. I.P. 8-38.



NAME _____
POSITION _____
COMPANY _____
ADDRESS _____



USE NEENAH BUSINESS STATIONERY

TUB-SIZED • AIR-DRIED • SHOP-TESTED • GUARANTEED BOND PAPERS

Old Council Tree Bond.....100% Rag Content
Success Bond.....75% Rag Content
Conference Bond.....65% Rag Content
Chieftain Bond.....50% Rag Content
Neenah Bond.....50% Rag Content
Glacier Bond.....25% Rag Content
Crystallite—A specialty paper for direct-mail advertising, books, personal stationery, etc.

MANUFACTURED BY NEENAH PAPER COMPANY • NEENAH, WIS.

NEENAH BUSINESS STATIONERY

IS CARRIED IN STOCK BY THE FOLLOWING PAPER DEALERS:

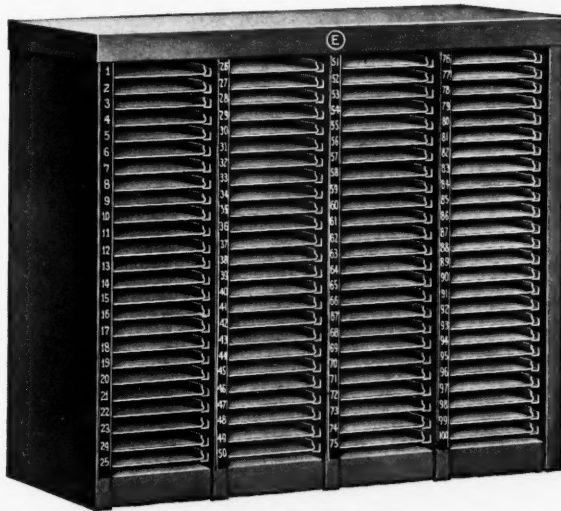
Albany, N. Y.	W. H. Smith Paper Corp.
Alexandria, La.	Louisiana Paper Co., Ltd.
Appleton, Wis.	Wool Brothers
Atlanta, Ga.	Knight Bros. Paper Co.
Baltimore, Md.	The Barton Duer & Koch Paper Co.
Baton Rouge, La.	Louisiana Paper Co., Ltd.
Birmingham, Ala.	Sloan Paper Co.
Boise, Idaho	Blake, Moffitt & Towne
Boston, Mass.	Carter, Rice & Co., Corp.
Buffalo, N. Y.	Holland Paper Co.
Butte, Mont.	Ward-Thompson Paper Co.
Chicago, Ill.	The Blunden-Lyon Co.
Chicago, Ill.	Marquette Paper Co.
Chicago, Ill.	Parker, Thomas & Tucker Paper Co.
Cincinnati, O.	The Standard Paper Co.
Cincinnati, O.	Merchants Paper Co., Inc.
Cleveland, O.	Petrequin Paper Co.
Cleveland, O.	Cleveland Paper Co.
Dallas, Tex.	Olmsted-Kirk Co.
Denver, Colo.	Dixon & Co.
Des Moines, Ia.	Carpenter Paper Co. of Iowa
Detroit, Mich.	Beecher, Peck & Lewis
Duluth, Minn.	John Boshart Paper Co.
Fargo, N. Dak.	Western Newspaper Union
Flint, Mich.	Beecher, Peck & Lewis
Fort Worth, Tex.	Olmsted-Kirk Co.
Fresno, Calif.	Blake, Moffitt & Towne
Grand Rapids, Mich.	Carpenter Paper Co.
Houston, Tex.	E. C. Palmer & Co., Ltd.
Indianapolis, Ind.	Century Paper Co.
Ithaca, New York	T. G. Miller & Sons Paper Co.
Jackson, Tenn.	Martins-Currie Paper Co.
Jacksonville, Fla.	Knight Bros. Paper Co.
Kansas City, Mo.	Kansas City Paper House
Lansing, Mich.	Weissinger Paper Co.
Little Rock, Ark.	Arkansas Paper Co.
Long Beach, Calif.	Blake, Moffitt & Towne
Los Angeles, Calif.	Blake, Moffitt & Towne
Louisville, Ky.	Southeastern Paper Co.
Madford, Ore.	Blake, Moffitt & Towne
Miami, Fla.	Knight Bros. Paper Co.
Milwaukee, Wis.	The Bower Paper Co.
Minneapolis, Minn.	Minneapolis Paper Co.
Monroe, La.	Louisiana Paper Co., Ltd.
Nashville, Tenn.	Bond-Sanders Paper Co.
Nashville, Tenn.	Clements Paper Co.
Neenah, Wis.	Sawyer Paper Co.
Newark, N. J.	H. P. Andrews Paper Co.
Newark, N. J.	J. E. Linde Paper Co.
New Orleans, La.	E. C. Palmer & Co., Ltd.
New York City	F. W. Anderson & Co.
New York City	H. P. Andrews Paper Co.
New York City	A. W. Fohlman Paper Co.
New York City	J. E. Linde Paper Co.
Oakland, Calif.	Blake, Moffitt & Towne
Oklahoma City, Okla.	Carpenter Paper Co. of Oklahoma
Omaha, Nebr.	Field-Hamilton-Smith Paper Co.
Orlando, Fla.	Knight Bros. Paper Co.
Peoria, Ill.	John C. Streibich Co.
Philadelphia, Pa.	D. L. Ward Co.
Phoenix, Ariz.	Blake, Moffitt & Towne
Pittsburgh, Pa.	Drubaker Paper Co.
Port Huron, Mich.	Beecher, Peck & Lewis
Portland, Ore.	Blake, Moffitt & Towne
Providence, R. I.	Narragansett Paper Co.
Providence, R. I.	Padlock Paper Co.
Raleigh, N. C.	Epes-Fitzgerald Paper Co.
Richmond, Va.	Epes-Fitzgerald Paper Co.
Sacramento, Calif.	Blake, Moffitt & Towne
St. Louis, Mo.	Shaugnessy-Kniep-Hawe Paper Co.
St. Paul, Minn.	E. J. Stilwell Paper Co.
Salem, Ore.	Blake, Moffitt & Towne
Salt Lake City, Utah	Dixon & Co.
San Antonio, Tex.	Shiner-Slen Paper Co.
San Diego, Calif.	Blake, Moffitt & Towne
San Francisco, Calif.	Blake, Moffitt & Towne
San Jose, Calif.	Blake, Moffitt & Towne
Seattle, Wash.	Blake, Moffitt & Towne
Shreveport, La.	Louisiana Paper Co., Ltd.
Springfield, Ill.	Capital City Paper Co.
Springfield, Mass.	Carter, Rice & Co., Corp.
Springfield, Mo.	Springfield Paper Co.
Spokane, Wash.	Spokane Paper & Stationery Co.
Tacoma, Wash.	Tacoma Paper & Stationery Co.
Tampa, Fla.	E. C. Palmer & Co., Ltd.
Texarkana, Ark.	Louisiana Paper Co., Ltd.
Toledo, O.	Ohio & Michigan Paper Co.
Tucson, Ariz.	Blake, Moffitt & Towne
Tulsa, Okla.	Tulsa Paper Co.
Waco, Tex.	Olmsted-Kirk Co.
Washington, D. C.	The Barton, Duer & Koch Paper Co.
Wichita, Kansas	Kansas City Paper House
Wilkes-Barre, Pa.	H. A. Whiteman & Co.
Worcester, Mass.	Chas. A. Esty Paper Co. (Div. of Carter, Rice & Co., Corp.)
Yakima, Wash.	Blake, Moffitt & Towne

EXPORT

New York City	American Paper Exports, Inc.
New York City	Parsons & Whittemore, Inc.
Mexico	Maricopa Trading Co., Inc.

NEENAH PAPER COMPANY
NEENAH, WISCONSIN

GALLEY CABINETS



Above, No. 13540 Galley Cabinet

Here they are . . . three typical Hamilton Galley Cabinets. Strong, sturdy, cabinets with heavy $\frac{1}{8}$ " angle iron runs that never wear out.

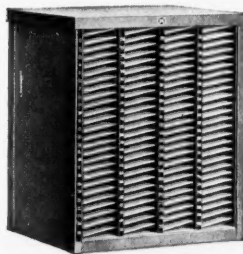
The No. 13540 cabinet, shown above, holds 100 galleys, $8\frac{3}{4}$ " x 13".

No. 13538, the same cabinet, but in a two tier size, holds 50 galleys.

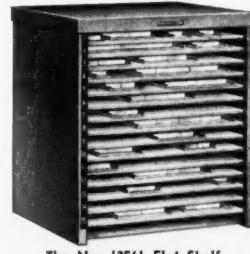
For those who prefer to store galleys on sloping shelves . . . we recommend the No. 13520, below.

And for combining galley storage with a correction or assembling table surface, use the Hamilton No. 13561 Flat Shelf Galley Cabinet.

There are other galley cabinets in the Hamilton line . . . efficient, well-built cabinets for every need. Send in the coupon for more information.



The No. 13520 Galley Cabinet



The No. 13561 Flat Shelf Galley Cabinet

HAMILTON MFG. CO. Two Rivers, Wis.

Please send full information on Hamilton Galley Cabinets.

Firm
Name
Address
City and State



*"It takes a long time to build up a reputation,
Son, and a mighty short time to lose it."*

IT is not merely to good fortune that Buckeye Cover owes its reputation. When it was born nearly fifty years ago it even then had behind it the heritage of forty years of experience in making honest papers.

Then Buckeye Cover had no competition. Its success encouraged many to become imitators; but in the face of ever increasing competition the leadership of Buckeye Cover has never been successfully challenged and it remains today, as always, first in prestige.

Steadfast maintenance of quality and constant modernization of style are the only secrets underlying the sustained reputation of Buckeye Cover. Have you a sample book? If not we will gladly send one.



THE BECKETT PAPER COMPANY . . . Hamilton, Ohio

Makers of Good Paper Since 1848

PENETRATING LIGHT

on Today's News



Sight is the very essence of publishing. Light that penetrates banishes errors . . . speeds composing and printing. It gives eyes a chance to function normally and encourages fine workmanship.

Cooper Hewitt Lamps are being adapted for

presses, composing and engraving. Because of their widespread light source area these highly efficient lights eliminate reflected glare from metal. Shadows are banished . . . eye fatigue is a thing of the past.

Investigate the profit possibilities of "high seeability" with modern mercury light engineered to fit the job. General Electric Vapor Lamp Company, 817 Adams St., Hoboken, N. J.

Modern Cooper Hewitt lights are more efficient in every respect than ever before. Let us give you the facts about this long, detail-revealing light source which more than a million workers and their employers now enjoy. Write for descriptive literature.



GENERAL  ELECTRIC
VAPOR LAMP COMPANY

Please Mention The INLAND PRINTER When Writing to Advertisers

**"Printer's 'Bible' is THE INLAND PRINTER
and a printer's pet ambition is to get a
favorable review on a printed piece in the
SPECIMEN REVIEW"**



**Hundreds of printing executives say that the
"Specimen Review" is also a fine source of
practical ideas which help their plants create
all types of printing and make more money**

ANNOUNCEMENT

Mr. and Mrs. Good Times

At Home

The Little White House with The Green Blinds

Celebrating in Honor of Their Guests

Mr. and Mrs. Business Revival

**Business activity departed overnight
without reason and has COMEBACK
the same way. But why ask THE REASON?
Get Busy—Go to Work—Business is**

“COMING TO TOWN”

THE HOWARD PAPER CO. • URBANA, OHIO
and its allied mills

THE MAXWELL PAPER CO. • FRANKLIN, OHIO

THE AETNA PAPER CO. • DAYTON, OHIO

DAYTON ENVELOPE CO. • DAYTON, OHIO

THE HUDDLE ?



WE INVENTED IT !

★ It happened this way. Dropping in on Advertising Managers and Production Men, quite often we found them swearing softly to themselves and staring sourly at a freshly pulled proof. Then, into our sympathetic ears, would be poured a familiar tale of woe.

The job wasn't *right*. Any one could see that. But all who had worked on it were passing the buck. The printer blamed the engraver. The engraver blamed the artist. The artist blamed the layout man. The layout man passed the buck

to the artist. And the client? He held the bag!

After seeing a lot of this sort of thing, we also saw the remedy. We made our House one where everything from layout to plates could be handled under one roof and under the same supervision—an interlocking organization that could be called into a huddle to get things straight on every job.

And this system really works! No buck passing. No excuses. No alibis. But let us *show* you the difference. Call us in on that next job.

SUPERIOR ENGRAVING CO.

215 West Superior Street

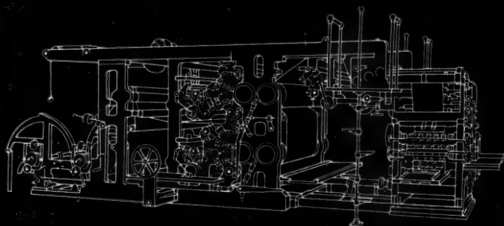
Chicago, Illinois

ONE and TWO-COLOR printing as well as PROCESS work

Despite recent advances in color printing, in which Cottrell is proud to have had a leading part, most of the world's production of magazine printing is still done in one or two colors. In this production, as in color printing, Cottrell leadership is based upon the solid foundation of quality. Since this Company does not manufacture newspaper presses, the viewpoint of the entire Cottrell organization is distinctly a magazine and color press viewpoint. As a result, Cottrell speed is always combined with dependably good presswork. Equipped with drying mechanisms for use with modern quick-drying inks, Cottrell magazine presses are built to print and fold quality magazine pages at speeds up to 750 feet of web per minute. Write for detailed information about the latest Cottrell magazine press constructions.

C. B. COTTRELL & SONS CO., WESTERLY, R. I.

NEW YORK: 25 East 26th Street • CHICAGO: 332 South Michigan Avenue
CLAYBOURN DIVISION: 3713 N. Humboldt Ave., MILWAUKEE, WIS.
SMYTH-HORNE, Ltd., 1-3, Baldwins Pl., Gray's Inn Road, LONDON, E. C. 1

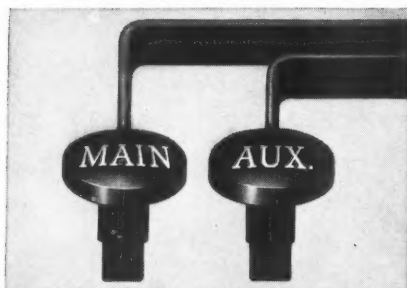


Typical Modern Cottrell Magazine Press

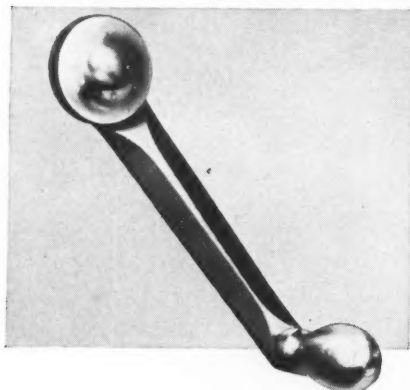
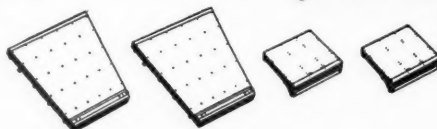
COTTRELL

EIGHT MAGAZINES AND

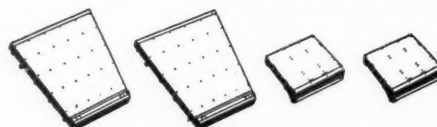
TRADE LINOTYPE MARK



Four of them are always at the operator's fingertips with **Quick Mixing**



The other four always ready to be instantly rushed to his finger-tips with . **One-Turn Shift**



ON MODEL 30 MIXER LINOTYPE

Each one is important . . . the Eight Magazine Capacity, the Linotype Quick Mixing, the One-Turn Shift. But team them together and you have a trio that can't be beat. And they're all on Model 30 Linotype, waiting to cut your production costs to a minimum.

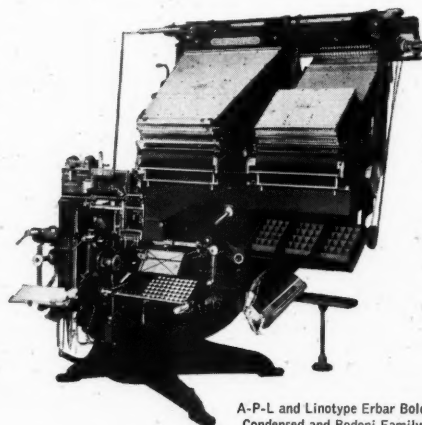
Quick Mixing between any pair of adjoining magazines! It's done *instantly* by the touch of a key which is conveniently located at the side of the keyboard. The **ONE-TURN SHIFT** is *always* ready to whisk another pair into operating position.

It means you can set roman, *italic*, **bold face**, *bold face italic*, SMALL CAPS, and even advertising figures in a single line . . . and nearly as fast as you can set straight matter.

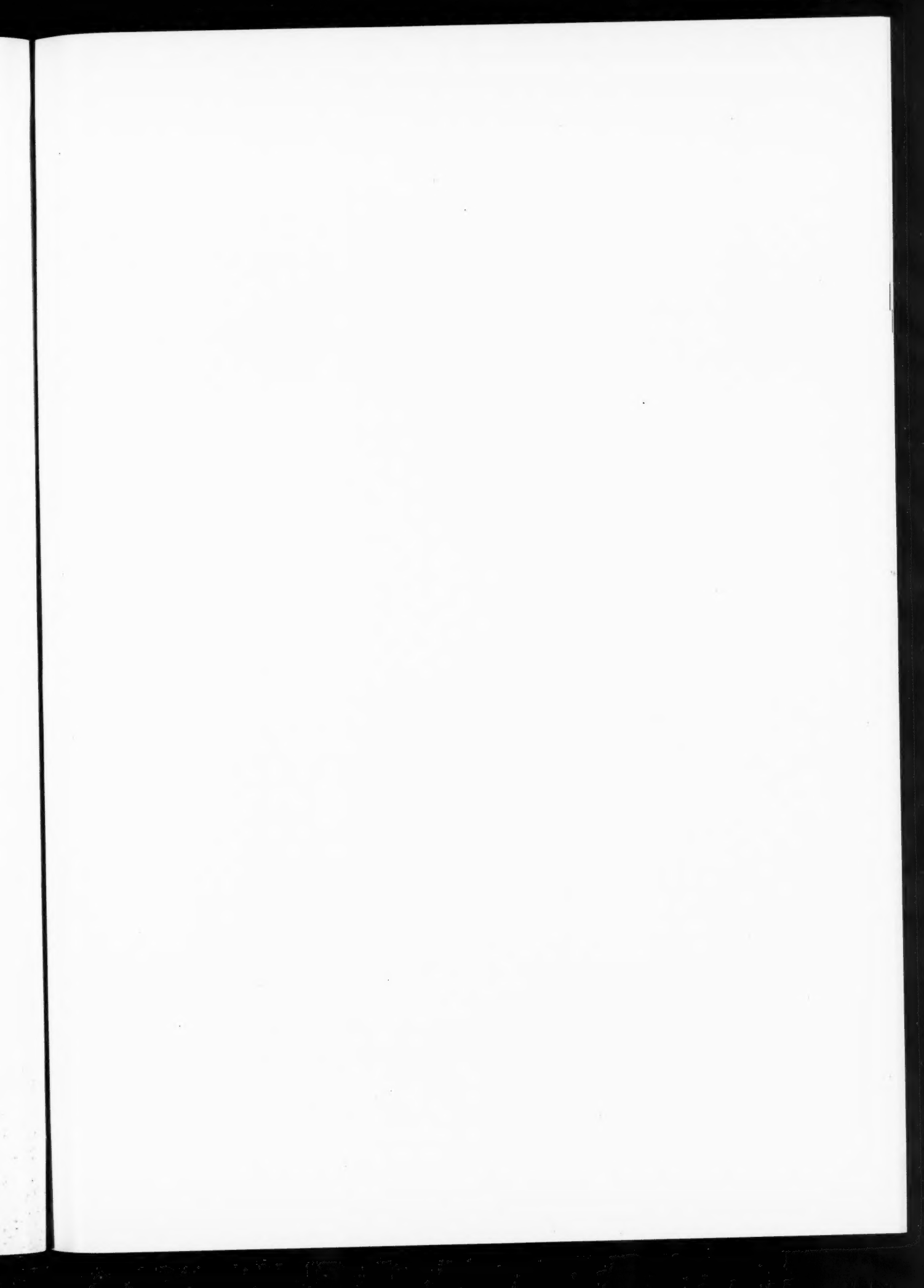
It means you can set caps and lower case from two auxiliary magazines.

It means that frequent alternation of faces (*even if not mixed*) can be accomplished with considerable saving of time.

Mergenthaler Linotype Company



A-P-L and Linotype Erbar Bold Condensed and Bodoni Family



1 CORINTHIANS 13

1 Though I speak with the tongues of men and
 of angels, and have not love, I am become as
 sounding brass, or 2 And though I have the gift
 a tinkling cymbal. 3 of prophecy and under-
 stand all mysteries and all knowledge and
 though I have all faith, so that I could remove
 mountains, and have 4 And though I bestow
 not love, I am nothing. 5 all my goods to feed
 the poor, and though I give my body to be burned
 and have not love, it 6 Love suffereth long
 profiteth me nothing. 7 and is kind; love envieth
 not; love vaunteth not 8 Doth not behave itself
 itself, is not puffed up, 9 unseemly, seeketh not
 her own, is not easily provoked 10 Rejoiceth not in in-
 voked, thinketh no evil; 11 iquity, but rejoiceth
 in the 12 Beareth all things, believeth all things,
 truth; 13 hopeth all things, endureth all things.
 14 Love never faileth: but whether there be
 prophecies, they shall fail; whether there be
 tongues they shall cease whether there
 be knowledge it 15 For we know in part, and
 shall vanish away. 16 we prophesy in part.
 17 But when that which is perfect is come, then
 that which is in part shall be done away.
 18 When I was a child, I spake as a child, I un-
 derstood as a child, I thought as a child: but
 when I became a man I put 19 For now we see
 away childish things. 20 through a glass,
 darkly; but then face to face: now I know in part;
 but then shall I know even as also I am known.
 21 And now abideth faith hope love these
 three 22 but the greatest of these is love.



The Leading Business and Technical Journal of the World in the Printing and Allied Industries

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FUTURE PRESSWORK TOLD BY ENGLISH PRINTERS

WITH ITS ISSUE for July, *The British Printer* celebrated its fiftieth anniversary, an occasion which naturally brought forth congratulations in abundance from its host of friends. To these well merited congratulations have been added those of *THE INLAND PRINTER*, which takes great pride in the fact that it has travelled through the years in company with its esteemed British contemporary—*THE INLAND PRINTER* having been established (in 1883) just a little less than five years before *The British Printer*.

In going through the contents of the Jubilee Number we find, mingled with the congratulatory remarks, quite a number of reviews of events covering the past fifty years, these reviews being from outstanding figures in the graphic arts of Great Britain. Interesting, exceedingly so, among these reviews, are the predictions (or it might be better to term them personal opinions, for few in these times are willing to essay the role of the prophet) for the future of printing. In view of the revolutionary changes witnessed during the past fifty years, and the seemingly unrestricted flow of new improvements that have been making their appearance, one hesitates before offering definite judgment as to what the future will bring. Nevertheless, the views expressed in the Jubilee Number are of considerable interest.

One point in particular, on which several have commented, pertains to the relative positions of the three foremost processes—letterpress and offset and gravure. On this question, no less

an authority than H. Langley Jones gives it as his belief that litho and intaglio will each develop, but that neither will supersede letterpress.

William H. Sessions, managing director of William Sessions, Limited, of York, says that in the future, as in the past, there will be three methods of printing, which he describes in this manner: "Something which sticks up and is inked, which is letterpress printing; something which is flat and the part to be printed is separated chemically, which is litho; something which is recessed and filled with ink and so

printed, which is steel plate, die stamping, and photogravure." He continues: "What else can there be? Something which is not inked at all, but depends on the action of light. Nothing new in that, for that is photography."

Capt. Charles Birchall, of Liverpool, feels that "letterpress, lithography, and gravure will largely maintain their relative positions for many years to come, except that gravure will gain a little at the expense of both the other methods, especially at the expense of rotary letterpress." Letterpress and lithography, he states, have a huge field from which they will not be displaced for many years, if ever.

A. E. Dent, editor of the *Process Engravers' Monthly*, and secretary of the Federation of Master Process Engravers, writes: "How much further the process block will go cannot be at present foreseen, but that it will hold its own for a great many years to come is a foregone conclusion, seeing the enormous amount of capital at present invested in letterpress printing machinery, and also in the many firms still producing it.

"Speed being the order of the day," Mr. Dent continues, "there will, no doubt, be greater concentration upon the designing of high-class rotary machines for fine letterpress printing, especially in color work.

"Rotagravure is said to be a competitor of the process block, but in the writer's view the statement needs qualifying, for while gravure may be growing more rapidly than letterpress, they are both advancing. The turnover today in process blocks is greater than



The British Printer, celebrating its fiftieth anniversary, presents the predictions of foremost English executives relative to the future of offset, letterpress, and gravure. Some of these views are given, in brief, in the accompanying article. Printers everywhere will find them provocative.—*The Editor*.

ever, so it cannot be said that gravure is really robbing the process engraver.

"Rotogravure is essentially a mass-production process, suited to long runs and steady orders of equal character, while the more ubiquitous process block caters for all and sundry. Varying sizes of product, classes of paper, and lengths of run can be dealt with in the day's work intermittently, and that the process block will therefore continue is the writer's firm conviction."

The editor of *The Penrose Annual*, R. B. Fishenden, expresses some interesting views. "Letterpress printing will remain the staple process," he says, "and the ingenuity being exercised by engineers will increase, still further, flat-bed speeds; but there must be a limit in this direction, and already there are signs of a letterpress rotary for the jobbing printer . . . Coupled with the idea of the rotary letterpress machine for the jobbing printer, we should think of what is now being done so well in rotary aniline printing, and of the more recent developments in pigmented spirit inks. Printing of this kind, although it does not reach the technical standard of letterpress printing, has a future of great importance, and so far only the fringe of the technical problems has been touched.

"Printing of this kind is done mostly from rubber stereotypes. All that is required is a method of duplication in a flexible material that will give replicas as good as lead moulding, for the rotary machine to come into its own. Already work has been done in this direction, which shows its practicability . . . Letterpress inks of normal composition would be used, and the machines would incorporate suitable distributing systems. Letterpress inks which dry by the application of heat are a possibility, although at present their uses appear to be restricted.

"There is every indication," continues Mr. Fishenden, "that both photo-offset and photogravure will be more extensively used, and some of the work now done letterpress will be changed over to one or other of the new methods. The average standard of commercial offset work at present is not good, but a few firms have achieved results which leave little ground for criticism . . . Even today the best offset work compares favorably with letterpress, and as regards speed the process has definite advantages; as with photogravure, it has the basic advantage of using rotary in place of reciprocating machines. It is

inevitable that there will be further improvements in technique, particularly in the rendering of tonal gradation and color; probably the character of the printing plates, from the chemical standpoint, will be changed to provide increased life and uniformity during long runs. In this country [England], where printing orders run to medium lengths, offset has an advantage over gravure.

"Photogravure as a 'quality' process remains the first choice, and we still hope for a revival of the market for the beautiful results so readily obtained when the cost of adequate retouching, good papers, and good inks can be recovered in the selling price. The present trend of photogravure is toward very long runs with high productive speeds rather than fine quality as the goal. The commercial standard that has been attained is exceptionally good in view of the multitude of technical problems that have had to be surmounted. Strict standardization, temperature and humidity control have become the order of the day in well found gravure establishments.

"Already there are signs that technique may be changed so that processes may be simplified and some of the irregularities removed or minimized. Carbon tissue may be replaced by cylinders coated with a suitable sensitive film, and methods of color etching changed to eliminate the uncertainties which prevail."

Another phase of the question was touched upon by Mr. Fishenden, when he referred to typesetting: "Some method of typesetting to eliminate the handling of metal appears to be a commercial necessity in connection with offset and gravure, but not in the case of letterpress printing where present methods are not likely to be disturbed. Whether the change will come in the form of a machine on the principles existing in the Orototype, or by some purely photographic system, is a matter for debate; at present the former idea is the only one to be used commercially for body setting . . .

"The growing use of color is a subject in itself," continues Mr. Fishenden, "and with the coming of Kodachrome and Agfacolor processes in commercial sizes, color printing will become better and less costly. There appears to be no reason why some process of this kind should not be successfully employed for making color prints on paper as well as transparencies today.

"Of course, there will continue to be periodic announcements in the non-technical press concerning new processes to revolutionize our methods. These are likely to be as disappointing as they have been in the past, and we shall continue to make progress by steady development. The huge capital invested in . . . machinery makes this a reasonably safe prophecy."

J. A. Stembridge, director, John Waddington, Limited, Leeds, and past president of the British Federation of Master Printers, presents another viewpoint with reference to letterpress: "I believe we shall see continual improvement in quality and design in printed matter, perhaps more in design than in quality . . . Any great improvement in quality is problematical, unless our materials are improved . . . I should not be surprised if before very long there is a revolution in letterpress printing. There is really no need to use heavy lead types when all we require is an impression from the face of those types. I visualize the time when type matter will be produced from a keyboard, photographed and etched on a thin plate, and printed on presses similar to the new Wale press."

"Color work will be more and more in demand, and only those offices with every modern idea and the best plant, with air-conditioned rooms, will be able to produce such work at a profit. The tendency, therefore, will be for a greater drift of work to the larger and better-equipped offices.

"Rotaries are a certain development, and will gradually replace flat-bed letterpress machines.

"Gravure will be much more used, especially if a satisfactory gapless plate machine is available at a reasonable price . . ."

So much for the "battle between the processes" and the course it is likely to take in the coming years. As one contributor, Joseph Brown, of The De Montfort Press, so aptly states: "What is in the future? My printing life is now over sixty years, and there have been marvelous changes in that time. As a boy, in the small country office in which my apprenticeship was served, I have used the old inking balls at a hand press; 'turned' the wheel of a 'Northumbrian' cylinder; cast treacle and glue rollers. Think of conditions here today; and almost hourly something new to lessen labor and increase production is being discussed. . . . It is in the laps of the gods!"

*THE INLAND PRINTER, August, 1937.



Illustration courtesy Ludwig & Mayer

"Joe, you'll always get a certain amount of our business because I like you, but— "And that's when I learned a bitter lesson:

You Never Have an Account Cinched!

By J. S. JAYSE

FOR OVER twelve years I have been selling printing. It is a business I receive much flatteringunction from, for with one breath printing takes in a tremendous scope; the experiences tied into the sale of printing are beyond calculation. It is not a paved highway that the printing salesman travels; it is a road, rough and rugged. In my experience there has been lots of good business that I earned through hard work; lots more I merely stumbled upon, or had come to me with little effort. But lots, yes, *gobs* of business was lost before I finally became aware of the fact that "you never have an account cinched."

Every man selling, at sometime or another, makes the same mistake. Somewhere there is the account we know so well—too well, for we think with certainty: "Oh, I'm in pretty well with Johns; if business breaks he'll throw it my way." Yes, you'll often get the break if it's merely a matter of meeting a price. But it's usually too late when you meet competition that uses the most potent offensive selling weapon in the printing business—good IDEAS!

I had a good-sized account once that sold cosmetics by mail. My only requirement was typographically to dress up what was handed me. It never occurred to me that the man handing me the rough of the idea spent hours

of his time that might well have gone into developing more products. Business went along well for two years. My yearly volume with this account amounted to over six thousand dollars, and, coming in at the rate of about five hundred a month, it helped me to ride over my quota so that I earned my bonus regularly.

Suddenly this business dropped to about one hundred dollars a month. I thought it was due to the slump that everyone was talking about, and I let it go at that. Several poor months followed on the heels of each other. Then one day when I called, I noticed quite a few bundles stacked in the corner. As I slowly sauntered over to see the wrapper I was thinking, "If only it was loaded with some of our printing." Little did I realize the shock that was to follow in the wake of the thought. It was printing; yes, each package was neatly labeled "1000 16pp booklets, bound 250." There were twenty such packages. And the printing had come from a firm that I never even considered a competitor!

Upon serious reflection, I came to the conclusion that here was a printing job on which there could have been no price cutting. For I never figured the job and I never did such a job for this firm. Swallowing a few pieces of awakened consciousness, I politely told the stenographer (who was entirely unaware of my sudden shock) that I just remembered an appointment and would return to see Mr. Johns at four that afternoon, unless he wanted to see me before that time.

I didn't go back to the office. Instead, I dropped in at a coffee shop and did a little serious thinking over a five-cent cup of coffee. I was trying to figure out what had come over Paul Johns. There was nothing that I could recall that could have given him offense. Shortly before his business started dropping off he had been my guest at the wrestling matches. It had been a most delightful evening and as we parted I recalled his slapping me on the back and saying what a swell time he had had. Then there was the time we had lunch together. True, his spirits weren't so high and he complained about business, saying that somehow the mail wasn't clicking and mentioning something about the fact that he couldn't afford to mail with only one-half of one per cent return. But there was nothing pointed about his remarks. Surely there was nothing I could have done about that.

After thinking over every angle I continued my morning rounds, and at four that afternoon I showed up at Paul Johns. The packages were no longer there to greet me like a specter. I entered just as Paul was standing in the doorway. He wore an unusual charming smile and his voice was really full of warmth and friendliness as he bellowed: "Well, Joe! Come in, it's good to see you."

After we had discussed everything from baseball to the possibilities of a third term for Franklin D. Roosevelt, I decided that I had better strike before my allotted time came to a close. I did; and straight from the shoulder, too.

"Johns," I plunged, "there must be something wrong, because the amount of business I am now getting from you tells a story that seems to speak louder than words. Besides, I might as well confess that this morning when I came in I couldn't help seeing the twenty packages or so containing booklets resting right out in front of your door. I know that there is something wrong, but for the life of me I can't figure out where I might have slipped."

He did not answer me at once. Instead, he reached into the upper right-hand drawer of his desk and pulled out a package of cigarettes. "Have a smoke," he said, "and while you are smoking I'll tell you a story that is a bit of true confession, too."

"Joe, I won't pull my punches. I'll talk straight from the shoulder, because it's the easiest way of tackling this problem. Yes! you have been losing considerable business; but I won't say that it's entirely your fault. It isn't because your prices are too high, and it isn't because of anything that you have done."

He paused and took a long draw on his cigaret. I already felt better, for I had started him talking, and when he finished his story he would surely say: "Possibly I've been too hasty, trying to effect a change." Deep down, I knew I was innocent of any wilful wrong; I couldn't help but come out on top. At least that's what I thought.

"I think I once mentioned the fact to you," he continued, "that business was dropping to a level at which I couldn't afford to mail any more. I was really up against cold arithmetic. One day I sat in this office, right in front of that table over there, and spread out before me every piece of mail I had used in the last two years. Somewhere something was wrong, but it was beyond me. The literature 'pulled' but not quite enough to make it all 'black.' I was interrupted in my deliberations by my secretary who came in and handed me a card which read: The Advertisers

Press, Printers and Creators of Ideas. IDEAS . . . that word seemed to strike a responsive cord. Send the man in, I told the girl.

"A young fellow of about thirty entered. There was nothing startling about his appearance or his manner of speech. He did, however, know his business for he asked pointed questions that seemed to go 'way back when. I showed him everything that was spread out on the table and broke down and told him just what was puzzling me. He asked if he might not borrow two of the pieces to acquaint himself with just what it was I was trying to put across. He thought everything I had before me was nice. Nice was the word he used, and then it dawned on me whether it wasn't just NICE only! What would you suggest? I asked him abruptly. He backed up in his talk and simply said that he would do a little digging and then see if he couldn't present a new 'dress' for the hopeful customers.

"Two days later he showed up. He had a dummy worked out that caught my eye in a flash. It really was an idea! He also had a new letterhead to go with it. I made a test mailing.

"Joe, it clicked! It clicked so well that we had a 2 per cent return on the first three thousand mailed! Mind you, I didn't even ask about price. I immediately decided to shoot the mailing to the entire list. I had him quote me on twenty-five thousand, and as the price seemed fair I gave him the order without a competitive bid. I would gladly have asked you to figure on it but it just didn't seem like cricket to take his idea, after it had clicked, and put him on a competitive basis. The twenty-five-thousand mailing pulled slightly under 2 per cent—which, by the way, is most profitable.

"Well, this fellow took several of the regular follow-up pieces and instruction booklets I have been using and redesigned them. His stuff has lots of kick to it.

"You're not out, Joe—there is certain work that you will always get because I like you and I like to do business with you, but I have to work out my own salvation or else. . . .

"I don't know where this chap gets his ideas. I don't care. As long as they do the job for me and bring home results, that is all that really matters."

So there it was—the whole embarrassing story. I asked if I might have some samples of the work he was now having done, and he gladly gave them to me. That ended the interview. I took my hat and left—thanking Paul Johns for his straight shooting, and trying not to look as though I had just taken a fair blow on the chin.

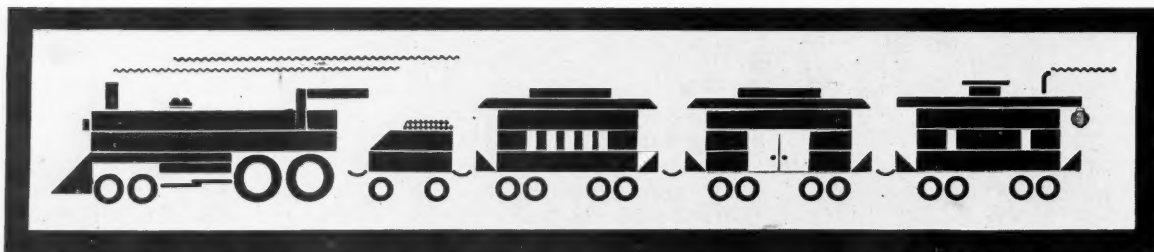
And that night when I got home I really gave this new literature the once over. To my amazement I found that here were rehashed ideas that other unrelated lines had used—but in a new form. I found that they were ideas that I, too, might have presented . . . but didn't. *I didn't because I thought I had the account cinched.*

★ ★

Check and Double Check

Sending a printed good-will message with a check in payment for goods or services rendered is an old trick, but a Detroit printer has worked it out very neatly. He uses a two-toned stock—pink on one side, gray on the other—folding it in half and cutting the top half diagonally so that the inside pink portion shows behind the gray flap. Folded the printed piece is just large enough to hold the check.

On the gray flap is printed, in black and red, a large check mark and the words: "CHECK. There is just one thing that would give us more pleasure than mailing you this check—" On the pink portion, also in black and red, one sees a double check mark and the words: "DOUBLE CHECK.—and that is, when you need anything in our line that you give us the opportunity of serving you."



The composing room furnished Irving C. Van Wert, of Poughkeepsie, New York, with all the material he needed to create this amusing typoddy

Development of electric automatic-spacer cutter is highlight of mechanical progress in this field.

Efficient handling of stock also is discussed in this article, which is the third and last of a series

THE ART OF CUTTING PAPER

By JOHN KEHM

THE IMPORTANCE of gaging is realized when it is considered that the accuracy of cut is no more precise than the precision with which the back gage is set on any cutting machine.

It is significant that the screw principle for setting the back gage in making cuts, first used on the earlier paper cutters, should prove to be the most efficient method in the long run. In the days of the hand-clamp cutter, lithographers persistently demanded the screw gage for accuracy in cutting to register on label work. Machines fitted with cable, band, or chain-driven back gages were not countenanced. This, in spite of the fact that the newer methods of gaging were speedier, and for that reason worked out to better advantage for all other commercial uses. But the screw gage provided positive control in bringing forward the back gage in close measurement—to the thousandth part of an inch, necessary for this class of cutting.

Progress in gaging on paper-cutting machines was relatively slow; experiments with the screw gage were many and varied. Experience finally showed that the square double-thread screw—one turn to one inch travel of the back gage—was more reliable. Bronze compensator nuts replaced babbitt metal as a bearing and proved more effective for the purpose.

The screw also was more efficient for measuring purposes, in calculating in inches down to sixteenths. Additional scribing of the hand wheel operating the screw permitted further subdivisions to sixty-fourths of an inch. A micrometer-adjustment control, reducing the speed of travel of the screw for finer setting in gaging cuts on larger machines, was of advantage to lithographers generally.

Accuracy in gaging was always a problem. Brass rules inlaid in tables, at front and rear of knife, were helpful. So also were the scored lines, in half-inch squares, on the front portion of the table, which served for squaring purposes. Speed in operation of the cutter later necessitated the top indication band now generally used.

With accuracy of setting established, speed of production demanded of gaging more rapid spacing of the back gage than was possible by hand operation. It proved comparatively simple to design a spacing device. Various mechanisms of ratchet, rack, and chain construction were tried. The most successful device registered with precision but was of limited range. This hand-precision spacing device, as it was called, was controlled by a roller friction draw. Operated by a handle in one direction only, it was connected through gearing with the back gage screw. A similar device, substituting a chain for the gearing and screw, did not prove as accurate. Here again screw gaging proved best.

Mechanical spacing was destined to be short-lived, and the problem of quick spacing, becoming acute, remained unsolved until considerably later. It was unfortunate that mechanical spacing, having proved a possibility, should be found not practical for all requirements. This was because it was not possible, at that time, accurately to space printed or lithographed labels or forms in layout. The stretch of the paper also interfered. Hand micrometer adjustments, to correct these essentials to conform with the precision accuracy of spacing, failed. Serviceable in cutting plain papers, hand precision spacing proved impractical for the purpose it was most needed.

This situation remained until the advent of electric automatic spacing, now in successful everyday commercial use. Automatic setting and spacing of the back gage on paper cutters has, unquestionably, been the greatest recent achievement in cutting machinery. Using the screw principle, electric automatic spacing definitely assures precision accuracy in cutting. The setting of the back gage is positive to the thousandth of an inch on all multiple and form cutting. Gaging with accuracy greater than is possible by human eye or by hand, the electric method accommodates all repeat cutting of regular or irregular spacing, on

any layout of successive cuts. Electric control provided for removal of inside trims or cut-outs. Spacer bars, four-sided, permit set-ups of electric contacts for two separate and complete jobs. Additional spacer bars, in any number, arrange for permanent set-ups of standard forms or for repeat orders, in maintaining uniformity of sizes.

A snap of a switch instantly changes the machine, serving as a utility cutting unit, from an electric automatic spacer to a regular paper cutter—whether one is operating the back gage electrically by power or by hand. Two machines in one, it is suitable for all stripping and cross cutting or for use as a chopper. The electric automatic-spacer cutter is just about the last word in paper-cutting machinery.

With all manual operation of the back gage eliminated, automatic spacing permits the operator to concentrate on cutting. It also makes it unnecessary for him to be a human calculating machine, and frees him to focus all attention on the stock to be cut.

The *handling* of paper or any stock that is to be cut, is a matter not to be slighted. Records in individual plants bear mute testimony to this. In a highly competitive business, an unnecessary handling operation might easily swing a profit into a loss where cutting was an important item in estimating cost.

In the actual physical handling of paper in quantities, for large runs on presses, papermakers in meeting this problem initiated the shipment of paper on skids. This has proved of equal benefit to printer and binder. For handling papers in smaller quantities under average requirements, there recently has been marketed a steel carrying-rack of portable design. Ingeniously mounted on a roller platform of special construction, so that it can be moved about readily, the rack is outfitted with an assortment of special light metal trays, and is used for transporting papers in the plant, to and from presses or folders, and to cutting machines or shipping room.

Modern automatic-clamp paper cutters operate at a speed of thirty-five cuts a minute. How many cuts actually

are made in this time? This must necessarily be controlled by the nature of the cutting. It is a fact, nevertheless, that more time is taken up on a cutting machine in preparation for the cut than is actually consumed in cutting. Observe all the operations in cutting of any class of work on which there are four, five, or more cuts, either way on a sheet. (Job cutting is not under consideration here.) Note the time required to jog the pile, to place it in the machine, to set the back gage for the cut, and to bring down the clamp with the foot treadle to make certain of the correct alignment of the cut to be made. The care taken depends upon the character of the work to be cut. This all takes time, but is essential.

Knowing that an incorrect cut will prove costly, operators cannot be criticized for using utmost care in the operation of a cutting machine. Caution is absolutely necessary. Work must be cut as received, often imperfect in register or layout. Besides, the paper cutter may have kinks in it. These may consist of the pile shifting after each cut. The knife may draw the pile, or the back gage may crawl. All these factors call for close attention on the part of the operator.

Paper-cutting machines of today are more certain in performance. Close scrutiny in making cuts is not necessary; the operator can concentrate on other factors and thus increase cutting production. In handling stock to be cut, work tables, suitably placed, will help the operator to keep his motions down to a minimum. Unnecessary carrying of work back and forth is not only a waste but adds to the cost. Assigning the job of moving the stock to and from the paper cutter to other less costly help will allow the operator to concentrate on the job of cutting. Not only is his efficiency increased, but also that of the machine, which means a direct saving.

For register in cutting, sheets must be carefully jogged. It is a saving to jog the sheets before turning them over to the cutter. On large runs, the cost is appreciably lowered by using a jogging machine especially designed for this class of work.

The electric automatic-spacer cutter demonstrates the benefits to be derived from greater efficiency in the *handling* of paper. With studied handling of the stock to be cut, costs are materially lowered and production is substantially increased. This new cutting unit, fitted with front extension tables, right

and left, increases production on all multiple and form cutting. Virtually a part of the machine table, the extension tables obviate the necessity of removing the cut strips and cross cuts from the machine. As the piles are not disturbed, all excess jogging is eliminated from the operation.

In promoting production, it is wise to see that the work is brought to and taken away from the operator. This permits him to concentrate on cutting, making of him what he is—a *cutter* and not a paper handler. For volume cutting production, front extension tables in conjunction with electric automatic spacing, are adaptable for connection to individual conveyor systems for the disposal of finished cuts.

The actual cutting of paper is at best a dull operation. But considered in connection with the finer points of gaging, spacing, and the handling of stock to be cut, paper cutting is something of an art.

★ ★

"Your Account Is Due"

Why we become angry when a creditor writes asking us to pay money we owe him is something for psychologists to explain. We just don't like dunning letters, even though we ourselves are at fault in not being more prompt in paying our bills. Well, the problem is to send a debtor a notice which will get a response without offending him.

Such a notice has been worked out by the K-B Printing Company, of

Omaha, Nebraska, and, says Joe B. Redfield, president of the company, "we have had better results from the use of this notice than from anything we have ever tried."

On the eighteenth of each month—and this means every month in the year, Mr. Redfield says—the notice is mailed to all customers who have not paid their accounts on the tenth of the month. It is a reminder to the customer that you want your money, says Mr. Redfield, and that interest is being charged. This, it seems, has a better effect than sending duplicate statements or duplicate itemized invoices.

The notice is patterned after the banker's method of reminding you that your note is due, and, as Mr. Redfield says, "emulate bankers in money matters and you won't go wrong." It is not a notice that will collect from the dead-beat, nor is it intended for that purpose. Stronger measures must be applied in those cases. But it has produced results for the K-B Printing Company, and in addition it has been copied by some of the company's customers as well, producing excellent results for all who have used it.

So in addition to securing results in connection with making collections and keeping his accounts receivable in good shape, Mr. Redfield has also been the recipient of some nice small orders for printing similar notices for others. He sends us copies of seven blanks, six in addition to his own, each being arranged to fit into a window envelope.

K-B PRINTING COMPANY
1702 WEBSTER STREET - TELEPHONE AT-0164
CREDIT DEPARTMENT

Omaha, March 22, 1938

Your February Account \$688.50
was due and payable March 10, 1938
WE WILL APPRECIATE YOUR CHECK

WESTERN PAPER COMPANY
Phone AT-Isatic 9036 • 12th and Jones Streets Omaha,

Your Account
was due and payable

WE WILL APPRECIATE YOUR CHECK
OR IF THIS BALANCE INCORRECT, PLEASE ADVISE

INTEREST AT THE RATE OF 5 PER CENT CHARGED ON ALL PAST DUE ACCOUNTS

A successful collection form worked out by the K-B Printing Company, of Omaha, Nebraska

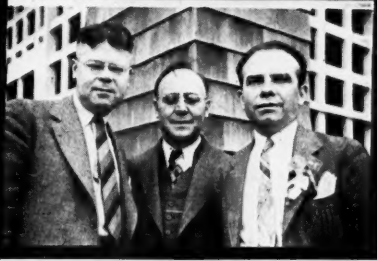
THE INLAND PRINTER for August, 1938



First column, left to right in each panel: (1) Eddie Teal, Vancouver, B. C.; (2) Walter Schultz, Portland; (3) Fred Dewey, Portland; (4) Andy Chuka, Phoenix; (5) Paul O. Giesey, Portland; (6) Ralph Gunning, Los Angeles; (7) Len Shillock, Vancouver, B. C.; (8) Tom Anderson, Vancouver, B. C.; (9) Charles F. Banfield, Victoria, B. C.; (10) Elmer Jackson, Los Angeles; (11) E. L. Brewer, Los Angeles; (12) C. Raiff Miller, Portland; (13) Arthur Brock, Portland; (14) Gilbert Isaacs, Riverside; (15) Paul Gallagher, Los Angeles; (16) William S. Harris, Veron, B. C.; (17) Carl P. Peterson, Portland; (18) Glenn Dexter, Seattle.

Second column, left to right in each panel: (1) John Hedberg, Portland; (2) Hugh O. Stevenson, Portland, and daughter; (3) Jerry LeCuyer, Seattle; (4) Burton R. Durkee, Portland; (5) Web R. Harrison, Seattle; (6) George Meredith, Portland.

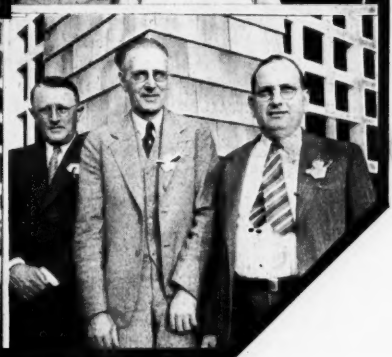
Third column, left to right in each panel: (1) Frank Moulton, Seattle; (2) L. P. Chapman, Seattle; (3) Elmer Crossett, Portland; (4) James Reed, Vancouver, B. C.; (5) Bob McQuillan, Vancouver, B. C.; (6) J. G. West, Vernon, B. C.; (7) Harry Strang, Seattle; (8) Volney Irons, Seattle; (9) Frank McCaffrey, Seattle; (10) Eddie Teal, Vancouver, B. C.; (11) Walter Schultz, Portland; (12) Fred Dewey, Portland; (13) Bob Robillard, Seattle; (14) Lester Wolff, Seattle; (15) Bob Cahill, Portland; (16) Max Schmidt, Junior, San Francisco; (17) A. Edwin Fisher, Santa Barbara; (18) Forrest Laubach, San Francisco.



Pacific Society Conference of Printing House Craftsmen

*Gearhart-by-the-Sea, Oregon
June 24-25, 1938*

(Photographs by J. L. Frazier)



House-Organ Parade

Reviewed by **ALBERT E. PETERS**

NOTHING very startling has come along to disperse the sultry calm of the Dog Days. Most refreshing house-organ of late probably was the June *Clement Comments* (J. W. Clement Company, Buffalo). Called the Color Number, and full of brilliant color plates. The multi-tinted cover (produced by means of the old split-fountain technique) was a delicately rainbow-hued sight for tired eyes. . . . *Good Impressions* (The Livingstone Press, Limited, Toronto) came out on a novelty plaid stock that had a subtle "lift" to it, and an editorial note wisely played it up. . . . *Chats* (the Clark-Sprague Printing Company, St. Louis, Missouri) also used a novelty stock for its cover—a simulated wood veneer, with knot-holes and everything, very fetching. The paper boys seem to be doing most of the innovating these days.

Type Talk at the Bismarck

Lunching with C. H. Rhodes, of The Rhodes Press, High Point, North Carolina, was a pleasure. He was on his way home from a Rotary convention in California, and stopped over in Chicago between trains. Tall and big, smoking a pipe and adorned with a modified goatee, he came into the office with the lunch proposition, which was promptly taken up. A good gab, mostly about house-organs and type, followed.

Mr. Rhodes is a typographer to the finger tips; and he verified the fact, which we had heard rumored, that he writes *The Hell Box* at the case, composing as he goes along. He sets every line by hand (spacing with an accuracy that suggests the proverbial gnat's eyebrow!). After each issue he gets a spate of letters, some provoked by his trenchant comments, some by the typographic brilliance of the job. His plant, devoted exclusively to specialty printing, does a good business in garment labels—a curious line to come from *The Hell Box* atmosphere, but commercially sound.

In his apprentice days he got a calling down from the Boss for setting a wedding invitation in light-face Celtic. An Irish couple was to be married and he thought the type was appropriate. He's still a stickler for fitness, without going to such extremes. We'd rank *The Hell Box* with the ten slickest house-organs (printers') that are being produced in this country today.

The Gleam From Roanoke

The death of Edward L. Stone, president of the Stone Printing and Manufacturing Company, Roanoke, Virginia, brings to mind the house-organ to which he devoted so much scholarly care, and which served as a distinguished medium of publicity for his organization. *Stone's Impressions*—begun, or at least revived, in 1930—flourished until the latter part of 1935, when it was discontinued

because it seemed too expensive in proportion to the direct orders that could be traced. During its heyday it was a richly conceived magazine of printing lore.

Of generous size—8½ by 11, and usually running to sixteen pages of heavy stock—it carried comprehensive articles on such subjects as "Early English-Printed Bibles," "Sixteenth-Century Books with Gaufered Edges," "The Hyphen and Correct Usage," distinguished private presses, and handmade papers. Contributions were printed from graphic arts authorities all over the country. Many of the articles were written by "Uncle Ed" himself, based on his broad experience, and in part inspired by the extensive collection of books in his beloved library. Reproductions of early printed specimens enhanced the pages; in the Fiftieth Anniversary Number (July, 1933) the lead article began with a fourteenth-century manuscript initial, printed in two colors in addition to customary black.

Edward L. Stone, active in many graphic arts movements, was also a zealous worker in the cause of Roanoke civic progress, and the growth and temper of the city frequently were reflected in his publication's pages. From the long, two-story plant, with its blocked-stone front, across from the green lawn of the Hotel Roanoke, millions of calendars bearing the Stone imprint have gone (and still go) to all parts of the world. From that plant, too, came *Stone's Impressions*—the kind of a publication your true craftsman dreams of editing, and knows he never will. Its founder's memory will be honored for many things—for honest work, and for humanitarian service, and, not least, for the inclusion in a commercial enterprise of the glowing marginal notations that mean so much in the way of pride and inspiration to the craft.

Faithful "Line" Followers

Among industrial house-organs today *The Houghton Line* is something of a classic. It has retained the same format and kept the same editorial policy for thirty years. Thousands of readers who probably have had no dealings with E. F. Houghton and Company, Philadelphia—producers of leather oils and greases, lubricants, leather products for power transmission, and the like—have followed with interest the monthly observations of the editor.

Under the heading of "Off the G.M.'s Bat," the famous editorial pages—"one man's opinion—no more"—began to appear in 1908. They were written by the late Charles E. Carpenter, whose outspoken business and political philosophies were widely read and quoted. At the time of his death several years ago, the editorial chair was taken over by his son, Aaron E. Carpenter, present head of the company, who has been carrying on in re-

markably similar vein. Like his predecessor, he doesn't beat around the bush, nor hesitate to express opinion on controversial subjects.

The first number of the *Line* contained only sixteen pages of editorial matter and eight pages of advertising. (The two departments have always been kept apart, although a front editorial section is devoted exclusively to shop talk.) The publication soon took on bulky proportions, running to forty-eight pages, or more, and cover (4 by 7). It's still a meaty little booklet, seemingly as popular as ever.

In commemoration of the thirtieth year, A. E. Carpenter had twenty-five hundred copies of the old first issue reprinted by photographic reproduction from the original plates. Requests for these quickly exhausted the supply. The *Line's* mailing list today includes approximately 125,000 names.

More Sparks From Carnegie

An interesting venture is the little quarterly, *Planning Your Advertising*, issued by the Carnegie Union Printing Company, Carnegie, Pennsylvania. It's a thirty-six-page booklet (5 by 7), spiral bound, filled with articles relative to printing and advertising, very smartly laid out and illustrated. The back pages carry display advertising of Carnegie and Pittsburgh graphic arts concerns.

The June issue presents articles on legibility, layout, photography, house-organs, use of color, and other topics. We are pleased to note that certain material from *THE INLAND PRINTER* also has been incorporated.

The company was begun in 1888 as the Chartiers Union, the founder, A. A. Beard, carrying on until 1920, when the concern was sold to the present management. George B. Stewart heads the company; his son, James A. Stewart, who studied printing at Carnegie Institute of Technology, joined the firm in 1928. The latter is editor of *Planning Your Advertising*. Nice going, James!

Mid-Summer High-Jinks

"Let's do something different," said the editor of *The York Trade Compositor* (York Composition Company, York, Pennsylvania). "Let's do an issue using a number of type faces. Instead of straight text matter, let's jumble it up a little. Start each article in a little more unusual manner and use different initials and decoration to catch your attention and interest."

Well, this merry mid-summer fantasy turned out to be quite a sparkler! It's printed in black on yellow stock, with odd-shaped tints of solid red to set off the headings. Margins are indented in futuristic steps, and each two facing pages are set in a different face. The whole thing is rather dashing; we believe Phil Mann has carried off a bit of a coup. (Such goings-on, needless to say, are not to be emulated by amateurs.)

Short Straws and Squibs

"This issue of *Sirocco* [July] was produced by offset. . . . We don't want you to overlook a good thing." So says the McMath Company, El Paso, Texas, explaining simply and clearly the various advantages of the process. . . . *The Seng Book* (the Seng Company, Chicago) continues to be a rich nugget of furniture promotion and magazine-style articles. It was created originally by the present editor of *THE INLAND PRINTER*, and is still tops in the furniture field.

HERE IS A GREAT PIECE OF COPY

A PRINTER'S PRAYER By Wilferd A. Peterson

To the Great Printer who PRINTS in all the COLORS of the rainbow and whose TYPE FACES are stars and clouds, autumn leaves and sunbeams, snow flakes and flowers, this is my prayer:

That I may SET UP my life to the MEASURE of a man;

That I may have the courage, win or lose, to follow the RULES of the game;

That I may POINT my life toward the things that count;

That I may LOCK UP within my heart idle tales, gossip, and words that hurt;

That I may MAKE READY for the opportunities to serve that come my way;

That I may REGISTER in my memory the splendor of sunsets, the glow of friendships, the thrill of great music, and the mental lift of inspiring thoughts;

That I may PRESS forward in the spirit of adventure toward new horizons of achievement;

That I may WORK AND TURN out worthy accomplishments;

That the IMPRESSIONS I make on the white pages of time may encourage, cheer, and inspire all those who cross my path;

That I may BIND together in my own life all those positive qualities that make for happy, creative, triumphant living;

And finally, O Master of Printers, help me avoid the disgrace of making PI of my life and guide me safely around the yawning mouth of the HELL BOX.

Copyrighted 1938, The Jaqua Co., Grand Rapids, Michigan.

HOW WOULD *YOU* SET IT?

Here's a piece of copy that we believe will inspire everyone who reads it! Furthermore, we believe it is the kind of copy that is worth setting up in a decorative manner, suitable for framing. Through the courtesy of the Jaqua Company, Grand Rapids, Michigan, by whom it is copyrighted, we present it here as the subject matter for a typographic contest.

For the best typographic treatment of this copy, THE INLAND PRINTER will award a prize of \$25; for the second best, \$15; and for the third best, \$10. Awards will be made by a jury of twelve well known typographic experts recognized as authorities.

So come one, come all! Here's an opportunity to show what you can do when the field is wide open! Whether you are a plant owner or typographer or compositor or layout man—or even just an apprentice with a flair for effective composition—this is your opportunity to demonstrate your skill!

FOLLOW THESE SIMPLE RULES

Use exact copy as given, including title and author's name.

Any type face, or combination of type faces, may be used, but no special drawings are permitted. Contestants may cut patterns in blank metal, linoleum, or rubber if desired.

Size of over-all paper area: 7 by 10 inches. Type may be set any size desired within this area.

A second color may be used, if desired; *not more than two colors permitted.*

Submit for the judges fourteen clean, completed proofs of the set-up. If two colors are used, send, in addition, two proofs of each form separately, in black ink on white, coated stock for reproduction.

Proofs must be mailed flat, with name and full address of contestant on the back of only one of the completed proofs, or on the back of the two-color separation proofs.

To be considered by the judges, designs must reach THE INLAND PRINTER Contest Editor, 205 West Wacker Drive, Chicago, Illinois, on or before October 15, 1938.

ENTER THIS TYPOGRAPHIC CONTEST



Our Word Jugglers

EVERY SO OFTEN the old blurb about the lavish contribution of the medical profession to the ranks of writing men reappears to haunt me. It's true, of course, that the organ-grinders have presented their goodly quota of volunteers to the cause of Literature. They see Life, do these lads, from an angle not possible to the ordinary observer. And they are trained analysts:

Yet the claim that the sawbones trade is the greatest single source of first-rate scribblers is open to dispute.

One other fount has poured forth some pretty fair word jugglers. That one is not academic but industrial. I refer to the printing craft—the technical and mechanical side of literature and the graphic arts.

Ever since Johnny Gutenberg originated the recorded-writings racket in its modern form, some great names have played hookey from print shops to show the boys and girls of the ivory tower how it ought to be done.

The thought of the world, passing through the hands of the men who despatch the little leaden soldiers of en-

lightenment with messages to posterity, left its seed in a good many. It aroused their instinct for knowledge, though their schooling was largely confined to "the poor man's university," as the prose of the craft has it. Many of them turned to writing. The scalpel swingers had little on the type-stick thumbs and the key tappers, when it's all added up. Some of the latter pasted mighty enduring stuff on the great wall of Time.

Some of them merged the processes of thought and action by using their trade as the ordinary writer uses a pen or typewriter. Mark Twain did that. Walt Whitman set "Leaves of Grass" with his own hands after it had been rejected often enough. Burns Mantle, now a distinguished critic of the drama for the *New York News*, was a linotype operator on a Denver paper. The critic failed to show up and Burns, who saw the show, tapped out the re-

view. When it became known, he was yanked off the machine into his present field.

Even now Mantle gets itchy when he sees his craft mistreated on the stage. In his review of Walter Hampden's revival of Ibsen's "An Enemy of the People," he wrote:

"Speaking of detail, I wish, as an old Ben Franklin boy, that Mr. Hampden would tell his printer to turn his cases right-side up. He worked at them one whole scene without anything resembling type and both upper and lower cases reversed."

Without taking into account those who wandered into the craft later in life to expound their own ideas, such as William Morris and Peter Kropotkin; or those who digressed from it into politics, such as Max Litvinoff, President Lazaro Cardenas of Mexico, William Lyon Mackenzie, the late Huey Long, and the late ex-President Harding, they still make an impressive group of contributors.

The all-time lineup of the boys who sport the skull-and-crossbones versus the lads who flaunt their ancient sym-

bol, the proof-press, would provide a pretty fair tussle. Without going in for too much research, this is how they'd look while waiting for the whistle to blow:

MEDS

Conan Doyle, Somerset Maugham, Warwick Deeping, Francis Bret Young, Artur Schnitzler, A. S. M. Hutchinson, Oliver Wendell Holmes, Hervey Allen, Francois Rabelais.

EX-DEVILS

Ben Franklin, Mark Twain, Walt Whitman, Bret Harte, Elbert Hubbard, Samuel Richardson, Irvin S. Cobb, Ed Howe, Horace Greeley.

On the ex-devils bench we would also find, among others, Damon Runyon, Robert Quillen, the late Percy Hammond—but why rub it in?

The late O. O. McIntyre once wrote:

"I correspond at long intervals with perhaps twenty printers around the country. They all tell me my stuff is rotten and they never read it—but if a stranger told them that, he would likely get a good cussing. Wherever you find a first-rate printer you will find a philosopher. His self-education is often superior to that acquired in an average college. He is frequently a cynic, but underneath it all he's as soft as putty, and to me was always good for a dollar if he had it. Most of them I knew in the roystering days when they drank like fish."

Christopher Morley, who once went into a rhapsodic fit called "Ode to a Linotype," had this to say in "Intellectuals and Roughnecks":

"When we get weary of upstage comment about literature we go aloft and have a talk with the fellows in the composing room. There is no priggishness in their criticism. When the professional connoisseurs can teach us as much as the composing room about the human values that lie behind literature, then we'll mend our manners."

Maybe Odd and Chris were just kidding. Maybe they were just trying to josh the boys into a more expert mechanical translation of their work.

Maybe so. But who am I—a humble printer—to start thinking up negative answers?

By Hye Bossin

By Edward N. Teall

Proofroom

Questions relative to proofreading problems solicited for consideration here. Replies cannot be made by mail

The Macs and the Vans

When a font doesn't carry small caps, which of the two following groups do you consider properly set: MC CABE, MAC DONALD, DE LANEY, VAN ROY, DI SALVO; McCABE, MacDONALD, DeLANEY, VanROY, DiSALVO? We are seriously puzzled.—*Rhode Island.*

This really is a tough one. I undertake to answer it reluctantly, because I do not feel like giving either list a complete okay, and any ruling given is sure to be challenged. (Which, by the way, goes to show that the matter is essentially one for individual decision rather than a matter of fixed and general practice.)

There are many slants and angles to this question. First, there is much variation in many such names; one family preferring De Laney, for instance, and another of the same name making it Delany. Some print "van" and "von" always lower case, and some always capitalize them, while most of us are apt to capitalize them when only the surname is given and to use lower case when a first name or title is given: Von Hindenburg, Graf von Hindenburg. Henry van Dyke had no use for anyone who addressed him as "Dear Dr. Van Dyke." Actual Dutch usage is, I believe, for the lower case "v" every time, but we have Vandykes and Van Dykes. Is it not true that most bearers of these names, long settled in America, tend to solidify the name?

Ramsay MacDonald wrote his name, I think, with cap "D," close up to the "Mac." But we have Mac Donalds, and Macdonalds. Also, we have to distinguish between "Mc" and "Mac." An Irishman is likely to see it one way, and a Scotchman (or must I say "Scot"?) another.

If I positively had to make a ruling in favor of one of these lists, complete, as against the other, I personally would take the first, all caps. Such a ruling would be simpler, as an office

style. Yet I must say, at risk of looking foolish, that I do like the looks of McCABE better than those of MC CABE. Do not some make it M'CABE, in such a fix as lack of small caps?

Well, having given a ruling in favor of the all-cap style (except for McCABE), let me go on to say the second group would look better with a space following the "Mc," "De," and so on: "Di SALVO," for example. Here's one to shoot at: I honestly like the lower-case letters better, if there must be a two-type style, than I would the small caps—which of course, however, are the "regular" thing. This, especially in the bold gothic type in which the querist shows his two lists.

Old English Style

I had a proof of some verses for a Christmas card, type marked for Old English, with the title, the rest of the first word after initial, and the word "God" in the poem marked for caps. The customer was one who knew little about good style. However, the manager and the foreman agreed the caps were all right, and so the job arrived in the proofroom. Not knowing the question had been discussed, I marked the caps for upper and lower case in a larger size—still Old English, of course—but was overruled until the customer chose upper and lower case for the title and the first word. However, he decided to keep "God" in caps. Is it good style to use caps this way in Old English?—*Georgia.*

Certainly it is not the best style; not conventional usage. The proofreader's marking was good, per se, and subject to no criticism save that based on the observation that the paying customer is (almost) always right. In this instance the customer demonstrated willingness to accept the printer's advice on the title and the first word, but insisted on using what I call *capitals of respect* for the name of God. This is an extremely interesting example of what printers and their customers go through in getting up jobs.

Old English type should be set caps and lower case, never all caps.

Lexicographical Toe-stubs

I have been much surprised to find some errors in my dictionary. Are not the dictionaries supposed to be perfect? I always supposed them to be.—*Massachusetts.*

They would like to be. Some regard them with a mixture of superstition and reverence hardly justified by any work of human hands. But with all the care that is taken through careful preparation of copy and many readings of proof, the word-books do still slip now and then. I recall correcting this sentence on a dictionary proof: "... the band of rainbow colors formed by sunlight passing through a triangular piece of glass." *Price for piece* had gone through a couple of readings in the print shop and had passed two editorial readers in the dictionary office itself. But let us give proper value to the fact that the big kick in discovering misprints in the dictionary comes from their rarity. Isn't it so?

What Price Simplicity?

Many months ago you criticized use of "men and boys' shop." It sticks in my mind. I am sorry to see you go wrong, because you try so hard to be helpful. When several possessive nouns modify the same word and imply common possession, the possessive sign is added to the last word only. Examples: "William and Mary's reign," "Messrs. Leggett, Stacy, Green and Company's business," "James, Charles, and Robert's estate." (Quoted from Reed and Kellogg, "Higher Lessons in English.") Of course, this is a shop for men and boys, but that is still a common genitive, the objective genitive, according to Webster.—*Washington.*

Thanks for the good wishes—but please don't lose any sleep over my going wrong. As a freeborn American, I don't have to agree with everything the Webster dictionary says. This objective genitive business doesn't command my confidence or respect. Why complicate simple things? Isn't English tough enough without tacking ablative absolutes, gerunds, gerundives, and fancy genitives onto it?

The Typographic Scoreboard

August, 1938

Subject: The Saturday Evening Post

Issues of June 18 and July 9, 16, and 23
88 page and two-page advertisements

Type Faces Employed

Garamond (T)	24
Regular, 9; Bold, 15.	
Bodoni	16
Book (T), 5; Regular (M), 9; Bold (M), 2.	
Caslon (T)	12
Regular, 9; Bold, 3.	
Bookman (T)	9
Scotch Roman (T)	6
Baskerville (T)	4
Futura (M)	3
Granjon (T)	3
Cheltenham Old Style (T)	2
Cloister Bold (T)	2
Cloister Old Style (T)	1
Century Expanded (T)	1
Girder (M)	1
Goudy Bold (T)	1
Newspaper Face (T)	1
Goudy Modern (M)	1
*M—Modernistic; **T—Traditional.	
Ads set in traditional faces	71
Ads set in modernistic faces	16

Affecting the score, of course, is the fact that the display of 23 advertisements credited above to traditional type faces

appeared in faces of modernistic character. On the other hand there were none in modern with traditional display. Thus, if display rather than text governed the scoring, it would be: Traditional, 48; Modern, 39. One advertisement in the four issues was entirely hand-lettered; it was traditional in character.

Weight of Type

Ads set in bold face	37
Ads set in medium face	11
Ads set in light face	39

Style of Layout

Conventional	53
Moderately Modern	32
Pronouncedly Modern	3

Illustrations

Conventional	71
Moderately Modern	15
Pronouncedly Modern	2

General Effect (All-inclusive)

Conventional	41
Moderately Modern	43
Pronouncedly Modern	4

And at that, I think there's a shade of difference between the expression "men and boys' shop" and the examples given. It's in the degree of unification signified. I think those two nouns should be treated as coördinates, not as integral parts of one inseparable combination. Our friend in Washington State would, I am sure, write of "boys' and girls' games," "horses' and cows' stables," "ships' and railroad trains' speed." It's best not to let your English get too "high." What's fine for college professors is not so good for printers, working for the public.

I admire scholarship, but in this department we have to be practical first, last, and all the time.

Proofroom Perfection

I maintain that absolute accuracy is the only standard on which a proofroom should be run. Any reader who makes an error in my proofroom is at once under observation and must watch his or her step. They call me a terror, but it is my firm belief a proofreader should be held to just such accuracy. May I quote you to my personnel as supporting this position?—*Massachusetts*.

No, ma'am! (This letter comes from a lady foreman.) Absolute accuracy is a fine ideal, but unattainable in this world of error. Why, just look at the errors made in correcting errors! Our world is in too much of a hurry to be always 100 per cent correct; your trouble is in that word "absolute." The proofroom should unceasingly strive for accuracy, but let us keep our heads on straight and make no silly pretensions to infallibility. A foreman who requires it is patently unreasonable, and is pretty sure to be a hard one to work for. And that's that!

Interrupted Folios

There has been some hot debating in our shop over a job consisting of an eight-page leaflet with folios, with a four-page insert, stitched in, on different stock, with no folios. The folio on the eight-page jumped from 4 to 9, as the four-page came in the middle. I argued that the insert should not be included in the folioing, especially as the reading matter on page 4 went right on to page 9. I was overruled. On looking at a few magazines I came to the conclusion that either way might be correct. Does good usage favor one way more than the other?—*Colorado*.

Life in the print shop is a dizzy affair, isn't it? The questions that come up from day to day in the course of work are thrillingly varied; you never know what it will be next. This question is debatable indeed; there is no rule, no law, and I doubt if there is any usage that might be called standard. One man sees it one way, another



Scorekeeper considers these the best conventional and modern page advertisements in the four issues of The Saturday Evening Post that were considered in this analysis. It is understood, of course, that only typography, layout, and art are here involved

another way. To me, the job should be regarded as a unit and folioed straight through—not merely counting the pages but actually putting the numbers on them. But if the two jobs were produced separately and then brought together as one, the original page numbering would have to stand. Personally, I would not care at all for numbering the eight pages, either straight through or with a jump from 4 to 9, and having the insert unfolioed. But if the inserted pages allowed no

about *altogether*? Don't we drop one 't' there?" And so on. But that's just a cut of quibbler's pie, and has no bearing on the compound under discussion. *Misspell* is more fairly comparable to the word under scrutiny.

Both words, *news* and *stand*, need to be taken into the compound without loss of a letter; and that reduces the range of choice to the two forms given first, *news stand* and *newsstand*. Without making a real count or a collection of citations, my own impression is that,

carries a request for a fair hearing for the printing salesman; he is shown as a real helper when given an opportunity to demonstrate his ability of assisting constructively. Stress is placed on the fact the good salesman is more interested in profit to the customer through use of proper printing than he is in printing price-making.

Number 3: "The Printer Figures—So Too May You Figure." This folder pictures some of the items entering into the printed job, and reveals what



THAT MAN IS HERE AGAIN!

He's at the door every day, rain or shine—the most persistent deliverer of direct mail ever known! Printers who are smart go right along with him—that is, they see to it that printed promotion for their own shops is put into the mail with faithful regularity. . . . If you're in search of an advertising idea—something that will catch your prospect's eye and create respect for your equipment and services—turn to the following page. That unusual folder reproduced there was designed to help printers. It's yours for the asking. Simply drop us a line, saying you'd like to use it. Electro of illustration at cost.

(Illustration of postman courtesy Direct Advertising, Inc., Uruguay)

space for the folios—consisting, say, of page-sized bled pictures—then my own preference would be (I think!) for straight-ahead folios on the eight-page section instead of a jump to allow for count of the inserted pages. And after all, I might end up with no folios at all! They are indispensable in a reference book, but not in a leaflet.

A Complicated Compound

Which is correct: *news stand*, *newsstand*, *newstand*? Or is there a slight difference in meaning? We note publishers are using all three spellings. The word has more or less recently come into trade usage, and perhaps has not yet settled down into final spelling. Please comment.—*Winnipeg*.

First, dismiss *newstand* from consideration; it can't be justified, isn't a clean-built word, simply won't do. It reduces to a choice between *new stand* and *news tand*, and you can't make *news stand* out of it. To see this more clearly, imagine yourself as a foreigner studying English. *Newstand* would not make sense for you. Just for mischief, one might say: "Well, what

down here in the States at least, the preference is heavily for the solid form. Either the two-word form or the solid form is correct, and choice should be based upon the general style of a shop in compounding.

Another possibility is the hyphenated form, *News-stand*.

★ ★

Promotion in Omaha

To one thousand printing prospects in Omaha, Nebraska, the Omaha Printing Company is directing a campaign of five folders whose general theme is straight to the point: "Omaha Printing is Good Printing." The slogan serves as a boost for the city in general, the printing company in particular. Each folder skilfully develops a sound selling argument:

Number 1: the slogan itself is the title of this mailing, in which the company's facilities are described and specimens of its work are reproduced.

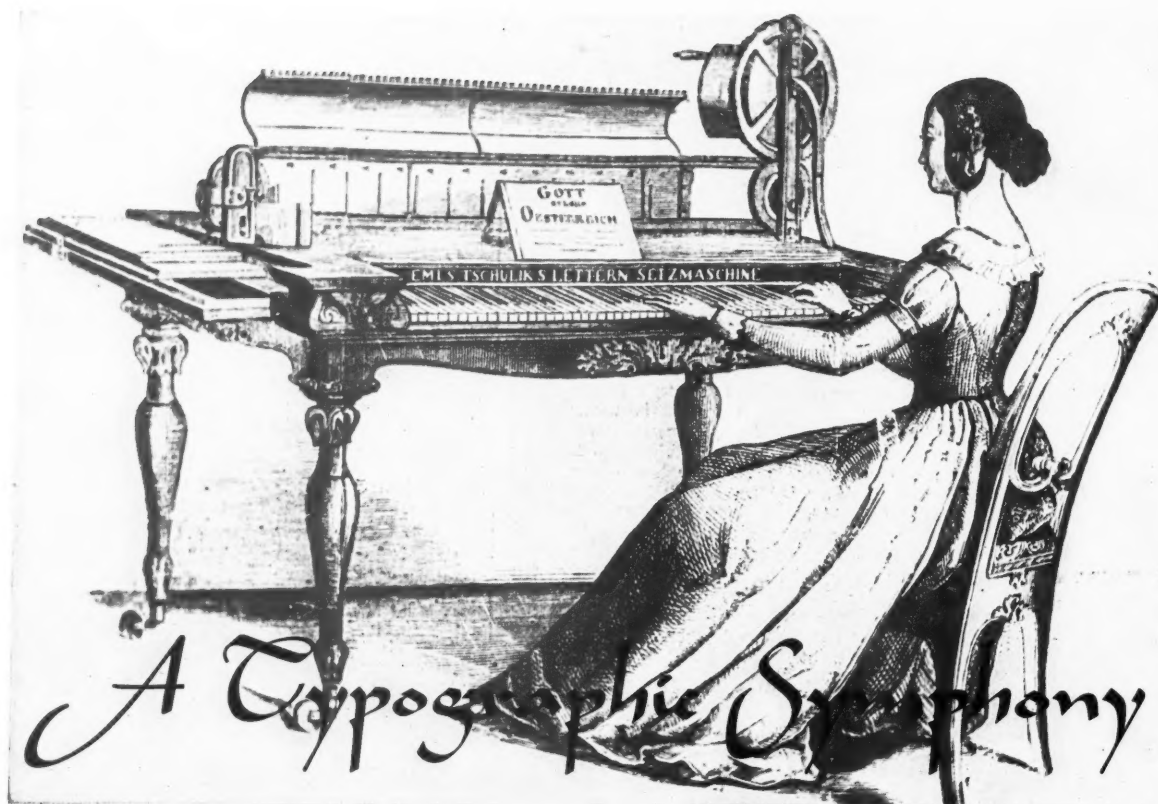
Number 2: "Deal With Your Printer Personally—He's Quite a Chap." This

the printing produced locally pays back to the city of Omaha.

Number 4: "How's Your Appetite?" The cover of this carries an illustration of a large, juicy pie. The pie idea is developed inside in the form of a "pie chart" showing that the printing industry and allied trades comprise quite a slice of Omaha's payroll total.

Number 5: "Keeping Pace." In this is presented the thought that Omaha printing has kept abreast of improvements in plants, processes, and products in a manner comparable to other local industries, and that the company therefore warrants the consideration of Omaha printing purchasers, on the grounds of good business.


Each folder contains eight pages, printed in two colors, letterpress. Artwork and cuts are simple in treatment to hold down cost of production and to encourage printing buyers to use illustrations. To Elmer F. Shively and William C. Luehwesmann goes credit for these striking direct-mail bids for business in Omaha.



Permission to use folder granted to first printer in each city to request it. Electro of illustration, \$3.05, postpaid.—THE INLAND PRINTER

The Lady

That isn't a musical instrument she's playing -- it's an early typesetting machine constructed in Vienna by one Tschulik. It looks as though it might have been fun to operate -- but as far as results were concerned it couldn't begin to compare with the lively, if less poetic, typesetting machines of today As a matter of fact ALL things in a MODERN printing establishment are designed with the idea of doing the best possible work in the most efficient manner. No sharps or flats. Just straight-line production for your advantage.



The symphonic unity of well planned, well printed direct-mail advertising makes its influence quickly felt. We know, because we've seen, time and again, how jobs we've printed for our customers have gone out and done a real sales job Want to see some of our latest work? We'll be glad to show it - - without the slightest hint of "high pressure." That's a promise!


144 CENTER . LAKELAND . CENTRAL 414

Donaldson Company

(PAGE 4)

The Printer

Some printers, obviously, are more efficient than others . . and the greater the efficiency, the greater the saving to YOU. Efficiency in a print shop starts with equipment and management, and goes on down through each individual motion of the various craftsmen. Here at the Donaldson Company every move is planned with the idea of reducing operating costs and this planned economy, plus Donaldson equipment, means REAL SAVINGS for you Donaldson QUALITY you already know about. It will help boost your sales.



(PAGE 3)

★ Editorial

Don't Stub Your Toes

THE WRITER, as a small boy, was permitted to skate on a nearby creek where the small pools, linked by narrow passages between protruding boulders, were frozen solid to the bottom. The wide open spaces afforded by the frozen pools made good skating. But when some boy raised the shout to skate through to the next one, there was a rush for the narrow connecting passage. One of the hindermost generally attempted to outreach the leaders and to reach the "narrows" first. Invariably he stubbed the toe of his skate on a small protruding stone, and went down in a heap, blocking the passage against all following.

It is not difficult to find printers who rush forward to beat competitors through the "narrows" of competition and who stub their toes against the rocks of haste and error and mess up the whole scene. By such headlong action, these printers not only lose out in the race for better business, but they lose time and headway and find themselves at the end of the procession after being trampled underfoot, competitively speaking, by the printers who have been more deliberate and painstaking in their journeys from one competition to another.

Stubbing one's toe on price or service promises, on quality, or on any one of a half-dozen other wild dashes for an order, may have more disastrous effects than at first might appear. Price at which an order is taken may not cover costs; equipment may be physically incapable of producing the order in the time promised; the quality of the work produced may not be up to customer's expectations. No matter what may be the obstacle on which the printer stubs his toe, either he or his customer is bound to be disgruntled—maybe both—and most assuredly this state of affairs is not conducive to pleasant relationship in the future. Either stay where the skating is fair or go through the "narrows" with care and caution.

Losing an Order on Price

WHAT PRINTING SALESMAN has not been met, at one time or another, by that disconcerting laugh of the printing buyer accompanied by, "Sorry, old man, but your price is way out of line!" And how fruitless have been the salesman's efforts, time and again, in trying to swing the buyer over to the idea of "quality" or "service" or "use of a different kind of stock."

Too many salesmen are prone to blame their estimators for the loss of an order—price too high, too much overhead, trying to get too much profit, and so on. But if the salesman's price is *right*, if the work has been figured at right costs, with reasonable overhead and profit markups, then, according to *Publicity and Printing*, Australia, "there can be only one of four reasons for a lower figure:

"(1) Competitor is specially equipped to turn out a certain class of work at minimum cost, usually best determined by the nature of the job. (2) Competitor has a lower overhead cost, due perhaps to cheaper rent, lower wages, or the like. The chances, however, are that the difference in price is due to: (3) Unscrupulous practices on the part of competitor. Either he is figuring on cutting corners on paper stock, ink, makeready, or composition; or his original estimate is to be "padded" with excessive alteration charges and other miscellaneous items not included in the estimate. (4) The competing printer is figuring the job at a loss. This is by no means a rare occurrence. The printer may be careless in his estimating. He may overlook some items. Or, he may deliberately accept an order at a price at which he cannot possibly make any money, because his inefficient salesmanship makes it necessary for him to adopt this desperate method."

Difficult as it is to lose an order under any circumstances, it is far better to "forget it" if your competitor's price is ridiculously below what it would cost you to do the work. If the prices are "uncomfortably close" and you lose, then congratulate yourself that you and your competitor are working closely along a common line and that your competition is honorable and will "break" for you as often as it does for him. Competition is a sporty game—if it is conducted fairly.

Living Up Depreciation

A PRINTER who invests a certain amount of his capital in presses and other equipment understands that if and when he should sell it at a later date he would not receive for it the amount he paid. He also understands that as he uses the machinery, it is subjected to wear and tear and to repairs. He knows, too, that although a machine may be the "very latest" today, months later it is apt to be "a back number" and may be obsolete altogether by the introduction of a later model or an entirely new device employing newer and better methods. No matter how it may come about, the printer's original investment in machinery has been depleted by some one or all of these intangible causes. That depletion in value is commonly known as *depreciation*.

It is conceivable that such depletion—depreciation, if you please—in value may continue until in time the plant would be worth little more than junk; and if Mr. Printer desired to continue in business it would be necessary to make an entirely new investment in machinery. In anticipation of such an eventuality, most printers add to the cost of doing business day by day and month by month a small charge known as "allowance for depreciation." These "allowances" are set aside on the books and allowed to accumulate as a "surplus for depreciation" out of which purchases may be made of new machines and equipment

to keep the plant in thoroughly good running order and at high efficiency at all times.

We have known of some printers who actually draw a check for each month's depreciation allowance and deposit it in a separate savings account styled "Depreciation Reserve." They then know they actually have the "cash on hand" with which to pay for any new machines in replacement of old. Printers who follow such a practice, however, are the exception. Too often the depreciation allowance is regarded as just another book account to be used in making up monthly statements and not as a statement of the portion of the firm's reserves set aside for a particular purpose. In too many cases, although the charge for depreciation appears in the hour costs set up for pricing an order, it is not segregated and made to appear on the books. When this occurs, the portion of the amount received from customers pertaining to depreciation falsely appears on the periodical statements as net earnings. The proprietor thinks he has made some extra money and proceeds to raise his own salary or pay himself a dividend. As a matter of fact what he has done is to rob his new-machinery fund.

If he persists in not accumulating his depreciation allowances but in appropriating them to his own use, in the course of time his plant will be old, worn out, and he will have no funds to replace it.

Typographic Scoreboard Resumed

DUE to repeated requests, the "Typographic Scoreboard," creation of THE INLAND PRINTER, is resumed in this issue. How important it is to keep in the forefront of developments is by it made manifest. Formerly, little change was noted from month to month. Resuming it after two years, we find that very definite changes have occurred.

Briefly, the current "Typographic Scoreboard" demonstrates a definite return to the conventional, conservative—yes, too often dull and "static"—layout, and to the traditional types prevailing when some typographers, aping futuristic European ideas, embraced what many aptly characterized "cockroach" typography. As readers will recall, this editor fought that debased layout and typography tooth and nail and predicted its early end, which occurred in a very, very few years.

In no sense weird, new devices of layout, however, and fresh, characterful types conforming with the requirements of good appearance and legibility have been developed, which add a really fresh note. We regret advertisements of the *Post* show so little use of them. In order that most may be secured from printing expenditures our platform advocates a greater use of the newer types. They are superior in "color" to the old classical ones, and in many cases equal or surpass them in clarity.

In no previous analysis was such extensive use of types like Caslon and Bookman disclosed. In the previous series, too, Bodoni practically always led, and that has changed. Again, while display types are not named, it is interesting to note that the old-time block types, often condensed, are used for emphasis more frequently than other styles, more often even than the smart modern sans-serifs which have every good quality of mechanical block types along with qualities of superior character and esthetic appeal.

To increase its value, display as well as text types will shortly be listed in the "Typographic Scoreboard."

The Scope of Management

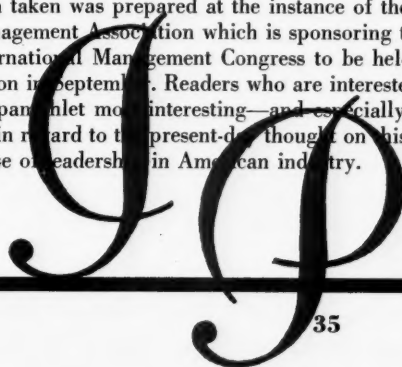
JUDGING FROM the number of articles dealing with the scope and significance of management which have recently reached the editorial desk, it is quite clear that management in general is engaged in a highly profitable self-examination. From a symposium of opinions expressed by a half-hundred leaders of large American enterprises, the conclusion is reached that management today has an entirely different and a vastly wider conception of its functions and responsibilities than it had a generation ago.

Nor is it difficult to understand that much of this change of heart has been brought about by the economic crises which have been faced during the past nine years. Business leaders, in looking around for ways to meet the changing situations, have found it necessary to take much more liberal and tolerant attitudes than formerly. "A generation ago," says President Alfred L. Aiken, of the New York Life Insurance Company, "the responsibility of management was assumed to be only to the owner of the activity with which the management was connected. The passage of years has awakened a new social conscience and it no longer suffices for management to serve only the owner with its eyes fixed upon and methods attuned to the profit motive represented by earnings to the owners."

Today management is synonymous with trusteeship, according to Chairman James F. Bell, of General Mills, Incorporated. "It holds in trust the investment of the stockholders, and, still more important, it holds in trust the jobs of the workers. In the performance of its trusteeship it is responsible to the public, for unless the public continuously accepts the results of its efforts, the stockholders cannot receive dividends or the workers receive wages."

The most comprehensive summary of management's scope comes from President Walter G. Baumhögger, of Certain-teed Products Corporation, who says management has responsibility to customers, employees, stockholders, Government (local and federal), competitors, and to the public-at-large. "Good management attempts to provide a proper and economically sound service to its customers," says Mr. Baumhögger; "it attempts to provide employment, at proper rates of pay and under desirable working conditions, to its employees; it attempts to protect the capital invested in the corporation by its stockholders, and to pay to such stockholders an adequate return for the use of the capital provided by them." He says it is also the function of management to coöperate with Government in enforcing laws, supporting new desirable legislation, and opposing that which is detrimental to the public-at-large. He believes in coöperation with competitors, to arrange standards of products thus avoiding wastes and costly multiplicity, to safeguard the buying public on quality, and to seek to avoid chaotic industrial conditions.

The symposium from which these few excerpts have been taken was prepared at the instance of the American Management Association which is sponsoring the Seventh International Management Congress to be held in Washington in September. Readers who are interested will find the pamphlet most interesting—and especially enlightening in regard to the present-day thought on this important phase of leadership in American industry.



IP

BREVITIES

Stray gleams of fact for the craftsman and student; nuggets of information

collected from various sources and presented here for edification and diversion ★

Mezzotint Engraving

The perfection of a mixed method of mezzotint, etching and stipple, which misplaced line engraving to a large extent, has stimulated interest in the purity of the craft of mezzotint engraving. The name is given to a tone-process in which a copper plate is first ploughed up thoroughly with an instrument known as a rocker. If the plate were then inked before further work it would print a deep, rich black. To execute the engraving, the burr is scraped off the ground in varying degrees for the halftones, and the plate completely polished in high lights. The inventor of the art was a Dutch soldier named Ludvig von Siegen, who in 1654 communicated his discovery to Prince Rupert, which led to the establishment of the art as a peculiarly English one. Subsequently, the technique of the process was evolved, thanks to the discovery of the rocker, and was used very largely by the fashionable portrait painters of the period such as Fabers, Isaac Beckett, and John Smith, the latter for landscape work. Steel plates came later.

Printers' Ink, a Medicine

"Printers' ink has prevented more tuberculosis than all the doctors have cured," said Dr. Frank Crane. "It has spread right ideas of sanitation, upset old mildewed superstitions, opened windows, lured people outdoors, flooded fearsome brains with truth and despairing hearts with hope. It has built hospitals and supports them. It has prevented epidemics, driven harsh-mouth authorities to activity in remedial measures of cleansing. Cholera and smallpox were conquered by it; malaria and yellow fever flee before it. It is all well enough to give an individual Epsom salts or calomel, but what the public needs for what ails it is plenty of printers' ink . . . The best part of the science of medicine is that part which can be told in plain language so that the man in the street can understand."

Recognizing the poignancy of these facts, newspapers and other publications now have health departments wherein people are told about health, food, and simple living.

Rare Exhibits for Printers

The Victoria and Albert Museum, London, has just acquired three valuable documents of great interest to all printers. The first is a frisket sheet of parchment backed with paper, in which holes were cut to allow the printing of initials or words in red ink. The second is the proof of a page printed in red showing textual corrections, those words to be left in red in the final printing being marked with pen. Both documents establish

proof of the method of printing in black and red in the early sixteenth century. The third is an important and extremely rare typespecimen book published in 1773 by the Lyonesse typefounder, Alexander Delacolonge. Only four other copies are known to be in existence today.

Advertising Methods

The two great fundamental differences between American and British advertising are in the philosophy of life and in territorial factors, says Robinson Murray, general manager of an English graphic arts establishment. He recommends "a little more of English conservatism in American advertising and a little more of American hard-hitting and directness in English copy," and declares there is "not sufficient appreciation of market investigation and dealer coöperation in England, while there is too much high-pressure selling in America."

Plug-Hat Comps

J. R. Battley, a southwest London printer, recalls the time when compositors used to come to work in top hats, swallow-tail coats with snuff-box in vest pocket. "Comps" thought themselves of a class different from pressmen and binders.

Printer Individualists

Writing on those individuals who have "some quality they can't divide and share round, even if they want to," an English writer declares the printing craft has had its instances, and proceeds to mention some with refreshing comments:

"There was the old printer Day of Elizabethan times with his mark, 'let Day arise'; Day, with his great folio productions, and with his two wives, and thirteen children by each of them; There was Benjamin Franklin of many fames, who in his autobiography seemed to try hard to make us think ill of him, but didn't succeed. Charles Whittingham, who made laughing-stocks of the folio-printing despisers of his dainty little duodecimos.

"There was Ged, of Edinburgh, who gave us stereo and withdrew the gift, so that it had to be re-invented. There was Baskerville, who insisted on being buried in his garden. Senefelder, who was young and old at nineteen, for, his father having died, he at nineteen set himself to keep his mother and a fairly large family of brothers and sisters. He never grew up, but was a light-hearted boy in middle age. There was Bolas, the philosopher of process; Hailing of Cheltenham, who established the 'printing specimen exchange'; Frank Vaus, the conjuring engraver; and many another."

The World's Books

The manager of the French National Library recently declared at the International Conference of Librarians that there are 30,000,000 books in the world, and that each year 200,000 new volumes are added to the total. The one subject on which the greatest number of books have been written is "Napoleon," about whom there are 70,000 different titles. Goethe follows with 20,000 and Joan of Arc with 12,000.

Negatives for Color Plates

Here may be another threat against letterpress printing from three-color plates.

Two men—one a printer and one a photographer—who had been working separately for years to find a less expensive method of color reproduction have pooled their knowledge, and recently demonstrated the results of their experiments. This process resembles collotype, and can be used for a run of 10,000 compared with the average of less than 2,000 for collotype. The actual color-separation negatives take the place of process plates and have to be treated with a special solution to help them stand up to a run of 10,000. A special ink is necessary, and the negatives are wiped with an ink-repellent before inking. The printing surfaces can be cemented to their bases for use on flat-bed presses or attached to a cylinder for rotary printing. The finished proof bears no screen. To test the lasting quality of the negatives, they have been tried out on an automatic-register machine and provided 10,000 good proofs. The cost of a set of three-color printing surfaces is said to be a fraction of that for color plates.

Origin of the "Point"

Two hundred years ago Pierre Simon Fournier, celebrated French typefounder, conceived the idea of the "point" in the measurement of type. He made a scale equivalent to approximately two inches and divided into 144 equal parts, each representing one point; there were, therefore, 72 points to the inch. He introduced a table showing the number of points allotted to the various sizes of type. His table shows nonpareil as 6 points and cicero 12 points.

Quadruped Typewriter

Copywriters are curious about a new American typewriter which has four different rollers on which four first or "originals" copies may be written simultaneously in one operation. It is said the "quadruped" can easily produce a dozen copies of "carbons" at the same time. What a boon to the news-writer who supplies a "string" of papers!

By
J. L. FRAZIER

★ Specimen Review ★

Items submitted must be sent flat, not rolled or folded. Mark "For Criticism." Reviews cannot be made by mail

JOSEPH P. SCHUY, of Waterloo, Iowa.—Your letterhead has the dignity required of one for personal use, yet departs enough from the conventional, centered, professional-card style to be in keeping with today. You've achieved something; we congratulate you.

PADDOCK-SOULE PRESS, INCORPORATED, of Rochester, New York.—In the French-style folder announcing Mr. Paddock as vice-president and treasurer, you have struck a high mark in quality. Layout, typography, presswork, colors, and paper, all are of the best grade and mark your press as one of the best in the United States.

JAMES PAUL BAXLEY, Dayton, Ohio.—The specimens you submit are excellent. Layout is characterful and striking; and your progressive employer has supplied you with fine types, including the smarter of the so-called modern styles, which help a lot. We can suggest nothing which would improve a single item. Congratulations are deserved.

FORREST J. CLARK, of Atlanta, Georgia.—You couldn't, we're sure, have had anything to say about the art on the cover of the May *Southern Telephone News*. It is definitely "buckeye." Aside from that (for which we're sure you're guilty) the work is A-No. 1, if not inspired. Transmit our congratulations to the pressmen of your organization who did a swell job.

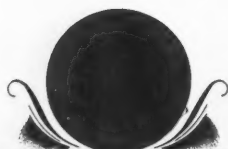
IRWIN L. BOGIN, of Newark, New Jersey.—It's a real pleasure to have you once more sending through specimens of your truly outstanding work. You continue as one of America's outstanding typographers. The letterhead for the Newark Printing Company, printed in green and a light blue, is particularly effective in its modern arrangement and in the use of smart, characterful type. "Craftsmanship," a blotter for the same firm, is also outstanding. No suggestions which could possibly be helpful to you can be made. Let's see more of your work.

COPIFYER LITHOGRAPHER CORPORATION, of Cleveland, Ohio.—We have seen a great many travel folders done by offset, but the one you submit, "It's Always Vacation Time in Atlantic Greyhound Vacation Land," is probably the snappiest—from the standpoint of illustration, layout, and typography, as well as of color—of any we have seen. Your presswork and plate making deserve a high rating, the typography being considerably above average.

LEHMANN PRINTING AND LITHOGRAPHING COMPANY, of San Francisco, California.—We were happy to see your bi-fold circular, on the inside of which a remarkably fine four-color picture of fruits and vegetables, bled off, appears below the heading, "True to Nature." Your color presswork is good, and the item is even more attractive and impressive because lacquered. While the arrangement of the type matter on the reverse side is satisfactory, the type faces are rather old, scarcely in keeping with the fine work turned out on your presses.



Three of the many excellent catalogs produced by The Heminway Press, of Waterbury, Connecticut. Cover at left is done with reverse plates, light blue and dark blue. Chase cover is blue and gray on gray stock. A black reverse plate on white makes the Scovill cover strong, striking



ANNOUNCEMENT

The Champion Paper and Fibre Company, Hamilton, Ohio, announces the appointment of MR. ALEXANDER THOMSON, JR., as advertising manager, effective December 1, 1937. Mr. Thomson has been connected with the company for the past ten years. He was employed successively in the paper mill, the research department, and in sales promotion and advertising work at Hamilton, and then was transferred to the Cincinnati office where he was engaged in selling, and also was active in advertising and printing craft organizations. From October 1, 1935 to the present time he has been assistant manager of the Cleveland sales office. Mr. Thomson will be located at the company's main office in Hamilton, Ohio.

Typography by L. A. Braverman, of Cincinnati, is always notable. This specimen, though old, merits reproduction. Brown, black, on white

J. L. RUEBEL, of Des Moines, Iowa.—The typography on the center spread of the Hotel Savery menu is very fine; we regret that the lettering in connection with the interesting design featuring a floorshow girl riding a rocket is not as smart. The feature, of course, is the handling of the diamond-shaped panel containing "Today's Feature Dinner." With the top die-cut, half the diamond extends

from the regular edge of the sheet. This is folded down in line with the top edge, then folded with the mailing so that when it is unfolded the feature panel pops up. Such a stunt, of course, adds interest.

THE LIBERTY PRESS, Cliffside, New Jersey.—While composition on the message side of the double post card is neat, the display lines are too weak in relation to text and cuts; and that weakness, due to lack of size contrast, is increased because the lines are printed in red on a deep orange stock. One wouldn't expect black printing on black stock, or white ink on white paper, to be visible. Why, therefore, do what is almost as bad from the standpoint of contrast—print red ink on stock of a different red, between the two of which there is not a great deal more contrast than between white ink on white paper?

J. B. MOHR, of Bellefontaine, Ohio.—Your 1937 stand-up blotters are unattractive. The reasons: (1) There is too much of a clutter of rules and ornaments to give the type a chance; and (2) you have used such widely different styles of type that disharmony is decidedly evident. One cannot use extended bold-face types with condensed light-face types and expect good results. Shape harmony must be evident. Furthermore, in any advertisement, type carries the message. Therefore, type, not rules and ornaments, should dominate. Largely because of the overwhelming ornaments and rules, these blotters also are crowded, and that discourages reading. The colors are good, we might say they are exceptionally good.

MONTCLAIR PRINTING COMPANY, of Montclair, New Jersey.—"Streamlined" is an unusually attractive card. The borders in pale blue and silver, solid, the former outside and bleeding off, its inside joining with twelve-point rule in silver, is particularly pleasing.

In fact, the silver and delicate blue color combination is very attractive indeed. However, there is one serious fault with the piece. The lines of text are too large in relation to the head, particularly since the size in which the text is set requires setting it solid, whereas bold-face should be more widely spaced than light-face types. If this text were set in light-face of the square-serif type, the appearance would be better, even with the heading in bold no larger than at present.

HOOPER PRINTING COMPANY, of San Francisco, California.—Your folder, "Many a Mickle Makes . . .," which part of the title

TILMON W. FARROW - GENERAL MANAGER



WEIMER TYPESETTING COMPANY
typographers

102 MURPHY BUILDING - INDIANAPOLIS

PRODUCERS OF DISTINCTIVE ADVERTISING TYPOGRAPHY

This card creates a typographic "atmosphere" in addition to stating its message in quick, clear manner. Blue and black on white stock

appears on the front with the second, "... a Million!" above the text of page 2, is striking and unusually well designed. The illustration on the front—two Scotchmen in kilts whispering the words—is decidedly interesting, and the color combination of medium blue and orange, which, where overprinted, provide a third color, brown—this appearing in a band on the right-hand edge suggesting Scottish plaid—is decidedly impressive. While, as stated, the typography is neat and readable,

Graphic Arts: DEVELOPMENTS AND TRENDS

... present and future

Worcester County Club Of
Printing House Craftsmen

presenting

J. L. Frazier, Editor and Manager of the Inland Printer, at Chicago, Illinois, who is an outstanding authority on the processes of the Graphic Arts. He has made a special study and research of the trends in printing, and no member of the family of printers could be found better qualified to talk upon the present and the future of printing.

J. L. Frazier ...

a great Craftsman
with an unusually
dynamic message

Mr. Frazier is universally known as the outstanding personality among the Master Printers of the world. Working as a compositor, foreman, superintendent, country newspaper publisher, and advertising manager gave Mr. Frazier the background he needed to become editor of a leading trade journal. He will bring a wealth of visual material, suggestions, and ideas. His recent trip over Europe gave Mr. Frazier new material covering printing topics and facts. This material is most timely and practical. The address brings us the best from two continents in "Developments and Trends in the Graphic Arts: Present and Future."

March 15

PUTNAM & THURSTON'S at 6:15 P.M.
DINNER . . . \$1.00



We didn't write the copy! Credit the typography to students at the David Hale Fanning Trade School for Girls, Worcester, Massachusetts

Invest in Yourself

Somewhere in the lore of human philosophy there appears a proverb to the effect that a man's purse emptied into his head can never be lost or stolen. In these uncertain times there is no safer investment than self-cultivation. Rare is the investment of the past that has withstood the vicissitudes of economic changes; therefore, investment counselors are reluctant to recommend even those securities which are said to possess the qualities necessary to weather the financial storms of the future. Truer than ever today is the dictum that money invested in the broadening of knowledge and the extension of skills is the prime, gilt-edged surety against the unknown future. Investigate the possibilities of real investment in self-development offered by Carnegie summer courses for teachers of printing. You will find a broad program of instruction which includes courses not previously offered. For further information address the Director of the Summer Session

CARNEGIE INSTITUTE OF TECHNOLOGY

Interesting back-page display from a recent issue of Graphic Arts Education, published by the National Graphic Arts Education Guild

the general tone of the two inside pages seems a bit warm, with the type in a rather dull blue. While this may not be considered altogether satisfactory, precedent mainly being concerned, the effect of the open spread in getting attention is very powerful.

THE READ PRESS, of Brisbane, Australia.—Your three blotters are good, in fact, we have no really adverse criticism to make of those for October and November, although color overbalances the type on the former. However, since copy is brief, and set in open space, it passes as satisfactory. Brevity of copy is to the advantage of the blotters from an advertising standpoint. With old Sol frowning upon a cartoon character, the July blotter is unusually interesting, but is so filled with type and ornament that it appears crowded. Furthermore there are so many points of interest in the layout that readers must be disconcerted. A feature of the work is the use of illustrations cut in linoleum, and these demonstrate not only that you have someone on the staff who is quite an artist, but that considerable economy may be effected by the use of rubber or linoleum plates.

ADCRAFTERS, INCORPORATED, Baltimore, Maryland.—Layout and typography of the house-organ *Adcrafter Adgraphs* are on the whole very good indeed. The work looks up-to-date, has considerable punch. We feel, however, that the color, violet, is too strong, especially as it is extensively used. It is a pleasing hue, but a bit too vivid in comparison with the type

matter in black. This is particularly noticeable on the cover, whereon, due to a rather involved handling of rules and the round bull's-eye ornament, a rather confusing effect is set up. Because of the strength of the violet the type overprinted in black does not stand out clearly. The clean-cut character of the sans-serif text composition is highly commendable, but you will realize, upon consideration of some of the inside pages, that ornaments and headings in the violet stand out relatively too much. On the whole, however, and compared with the general run of work, this production is very satisfactory.

ROBERT STEINLE, of Lansing, Michigan.—Forms for the Michigan Good Roads Federation are smart, also up-to-date. Unusual colors of stock and inks assure they will stand out in any company. The letterhead with a short fold-over on the left, giving the names of members of various committees, is particularly interesting, especially with the edge printed in brown and deckled in such a way as to suggest it was burned. Our only criticism is that the items across the top are crowded, and consequently rather confused; it is also confused as a result of the combination of type reversed in solid panels and type printed in the regular way. If the line "Michigan Section American Road Builders Association" were just as long as the reverse plate above it is wide, the contour would be improved and the effect of crowding reduced. The line of type, if so shortened, would not have to be

JOHN AVERILL *does other things*

in addition to making humorous drawings . . .



develops advertising ideas, writes copy, makes layouts, makes drawings, specifies and supervises typography. He can plan, layout and make drawings for magazine ads, trade paper ads, newspaper ads, inserts, booklets, books, book jackets, book bindings, packages, labels, office forms, posters, etc. In other words he can start from scratch and produce a complete job. He would be glad to discuss his service with you and show examples. His address is 155 East Ontario Street, Chicago, and his phone is Superior 9519.

White card (6½ by 6½), initial red, type black. Has sparkle!



Unusual layout on this package label; red and black on white

"DOUBLE-CHECKED"

TYPOGRAPHY

1 SAVES ANNOYANCES

Double-checked typography by Superior saves you the repeated annoyance of unnecessary errors. Without double-checked typography countless errors may occur.

2 SAVES TIME

With double-checked typography you eliminate the wasted time and delay involved in providing corrected proofs. Double-checking prevents unnecessary delays.

3 SAVE ON ALTERATIONS

With double-checked typography by Superior you get your proofs right the first time. You save on costly alterations. Why run up costs with needless revisions?

4 KEEP YOUR APPOINTMENTS

With double-checked typography by Superior you are able to maintain planned office schedules. Your appointments with clients need not be broken or postponed.



You get "more for the money" when you get double-checked typography by Superior

DOUBLE-CHECKED TYPOGRAPHY is another way of saying "an infinite capacity for taking pains." Here at Superior double-checking is an art that helps produce finer, more perfect typography at a saving. With the speed demanded today, a major problem in achieving perfect typography is the possibility of oversight and human error.

Routine proof-reading is not enough. We find that through double-checking a reduction in errors and an improvement in workmanship results. Double-checking itself is done by highly competent persons who have your viewpoint and requirements in mind. No proofs leave our plant without this additional service.

Superior service starts when the job arrives. We begin with intelligent examination of your type requirements. We recheck your copy, layout and specifications carefully. If suggestions or inquiries are indicated, we telephone you at

once. Thus innumerable errors and misunderstandings are prevented at the very outset.

Different jobs require different techniques. Your job is set in the best and most practical way. We do not stress hand composition to undue extremes, nor uphold one method of machine composition over another, but choose that method best suited to the work itself.

In those cases where type specification or layout service is entrusted to us you can be assured of our equally careful consideration. Having worked hand in hand with many leading advertising agencies, we pride ourselves on the reputation we have gained with them for sound and constructive typographical assistance.

We feel that Superior can be of real help to any agency or advertiser whose insistence is on the best. If you have typographical problems, we have the typographical answers to them, plus the added service of double-checking.

SUPERIOR TYPOGRAPHY, INC

305 East 45th Street, New York. Telephone MURRAY HILL 4-7086

Inside spread of a French-folded announcement (9½ by 10½) on gray-green deckle-edged stock. Head, subheads, and initial in green, rest black

From Stylus to Composing Stick NO. 12

Sixteenth century Netherlands printing

CHRISTOPHE PLANTIN came to Antwerp as a binder in 1549, started printing in 1555, and began his famous Polyglot Bible in eight volumes in 1569, completing it in 1572. Nearly ruined at the sack of Antwerp in 1576, he escaped to Leyden, returned to Antwerp in 1585 and died there in 1589. Much of his material is preserved at the Plantin-Moretus Museum. Plantin bought some of Garamond's punches and matrices, some types came from the de Colines office, and he had others cut for him by Robert Granjon. So, himself a Frenchman and using material largely of French origin, his work inspired the Netherlands school of printing and founded a tradition that the Elzevirs maintained in the following century.



CXXI
MISSA. Quare tristis es, anima

SUPERIUS

Y r i c c l i

Early printers were required to do much liturgical work, which included the printing of music, and Plantin's office possessed music fonts of unusual beauty. The handsome initial shown above (reduced) is from an edition of *De la Hale's Masses*, printed by Plantin in 1578.

FALCONET NO. 99 and the 12th in a series FROM STYLUS TO COMPOSING STICK briefly tracing the development of printing types from early writing

Set in Mono Plantin

A Calendar for MAY 1938

Sun	M	T	W	Th	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	-	-	-	-

Spottiswoode Ballantyne & Co Ltd
No 1 New Street Square London EC4 Central 5284
PRINTERS AND ADVERTISEMENT SETTERS

Blotters from this British printing firm are rich in history and craftsmanship. Orange and black, plus cream tint block

THE CHURCH IN THE SKY



Cover of booklet of National Broadcasting Company. Its dignity and open character combine to create right atmosphere

so widely letterspaced. Clever silhouette cartoons, interestingly placed, add to the characterful appearance of the letterhead, and also to the excellent First Annual Banquet program, on which adverse or constructive criticism cannot be made.

LAWRENCE PRINTING COMPANY, of Council Bluffs, Iowa.—The general idea of your blotter is excellent. Copy is very interesting: "Printing is the master key of our civilization, the means through which we have achieved art, education, and industry. It is well worth the very highest efforts of its craftsmen. . ." The second color, a deep purple, appears over the entire piece except for an open panel on the left-hand side in which a facsimile of your card appears. In our opinion, this would be better if the rule underneath the name and the triangular ornament below the telephone line—both in color—were omitted. The modern layout of the type on the card in black is impressive, but the two items in color detract. Text appears over the purple to the left of the facsimile card in silver, which is also used for rule bands at top and bottom. It seems to us that the type for this copy is too small, especially as it is printed in silver. Since metallic inks tend to fill up more easily than oil inks, we suggest that from the standpoint of display as well as of printability a larger size of type should have been used.

ODGENSBURG JOURNAL, of Ogdensburg, New York.—*Press Impressions*, your six-page folder-style house-organ, is neat and satisfactory—in no way objectionable. We believe, however, that you will agree there is too much copy; in fact, if there were less copy, permitting larger type, the publication would be more acceptable to readers. And naturally, under the circumstances, it would cost less to produce. We suggest, too, that the newspaper face used lacks the style we like to see in high-class printing, and we're sure you'd soon realize the benefits of using a smarter face—Garamond, for example, or Baskerville, Granjon, Bodoni, or even Caslon, which though old, still reflects class. The blotter is quite satisfactory. Some interesting points are set forth regarding blotters, as, for instance: "First in attention value, first in active life, and first in reader interest." With two columns of matter flanking a band of yellow about two inches wide, at the top of which in the green used for printing the type, a reverse-color calendar block appears with telephone number, address, and name below. Layout is quite good. But the same can be said about the body type of the blotter that was said about the house-organ type—a smarter style should have been used.

LOYD PRINTING, INCORPORATED, of Miami, Florida.—The idea behind your folder, "Spotlight Please!" is excellent, and the halftone of a group of specimens surrounding the facsimile of the Award of Merit of the Southern Master Printers Federation

AN IMPORTANT INDUSTRY in Jacksonville PRINTING

With over a million dollars invested in plants turning out daily every type of Graphic Arts products — Letterpress Printing, Lithography, Steel and Copper Plate Engraving, Silk Screen Printing, Photo Engraving, Electrotyping and Stereotyping, etc.

YET, over a quarter of a million dollars worth of these products, used in the city of Jacksonville, are bought outside yearly.

We invite new industries to locate here, appreciating that the payroll will aid Jacksonville business — FINE, but here is an industry we already have, with large weekly payrolls, 99% of which is spent in Jacksonville.

Have a Jacksonville plant do your printing and help yourself to better business!

Master Printers Association, Inc.
306 Dyal-Upchurch Bldg.
JACKSONVILLE, FLORIDA

Very simple treatment—but unusual and effective. Orange and black are the colors employed to print blotter

on page 3 embraces some unusually good letterheads, invoices, and the like. However, type matter on page 1 is entirely too weak to be at all impressive on a page of such size. The use of the heading "Spotlight Please!" suggests typography and design to grip the attention, yet the type is so weak in "color" and so small that it does not "spotlight" anything at all effectively. Furthermore, with the heading, and the large "bullet" in color to the left of it, centered on the sheet, the group at the bottom to one side draws the whole page off balance. This applies likewise to the die-cut panel (through which a portion of the merit award appears from page 3). Also, the excellent copy used in that corner merits much stronger display. We regret that the reproduction of the specimens by halftone on page 3 is so weak in tone as to suggest poor presswork, whereas we know that this was not the case. The tonal effect is nevertheless too gray to make a striking appearance. Presswork is all right.

ARTCRAFT PRINTING COMPANY, of Elgin, Illinois.—All but one of the specimens you submit are excellent, and that one is nothing to apologize for especially. The letterhead of the Dietrich Flour Company is of rather unpleasing contour; the "hole" in the upper right-hand corner is not counterbalanced. Because of this, it appears overbalanced on the left. We believe the effect of unity would be improved if some of the parts were closer together—for instance, if the boxed initial "D" were raised and moved to the right somewhat and if

the triple parallel rules were replaced by a single-line rule. Best of the collection is perhaps the banquet program of the Elgin National Watch Company. Type matter is printed in deep brown over a light buff tint which is also printed on the toned and deckle-edged laid paper, a narrow band of which is left unprinted on the front to preserve the deckle and suggest that the white band is printed on buff stock. Inside pages are wrapped in a cellulose sheet overprinted with numerous stars in silver, over which the outside cover of brown suede stock is stitched. The title is on a tipped-on sheet of metallic paper which appears near the upper left-hand corner. It is a smart booklet, but scarcely smarter than the blotter "Good Typography." Congratulations!

CLARK'S PRINTING WORKS, Victoria Falls, Southern Rhodesia, Africa.—Some of the specimens are of interesting and striking layout, quite in line with modern principles. These are evident on the card announcing greeting cards and calendars, also on the October, 1937, regatta announcement of the Zambesi Boat Club. All of the specimens you submit, however, are handicapped by old-fashioned type. Regardless of how well work may be laid out and printed, it doesn't look 1938 when 1895-model types are used. Another point: It is quite all right to print an entire form in red, but when a "cold" color or black is to be used with such a "warm" one, best results are achieved only when the cold color or the black predominates. Overuse of rules as ornament is apparent in several items. This is particularly true of the title of the Livingston Club golf score card. Contemplate this page for a moment and you will see that ornamental features—rules, for the most part—dominate the type. If rules were not used and if the cut of the woman golfer were larger, the effect would be much better. We see, now, that you have two modern types—Liberty Cursive and the Gill Sans. A relatively small investment in more new faces would materially step up the quality of your work, because, as already intimated, old-fashioned types are apparently your most serious fault.

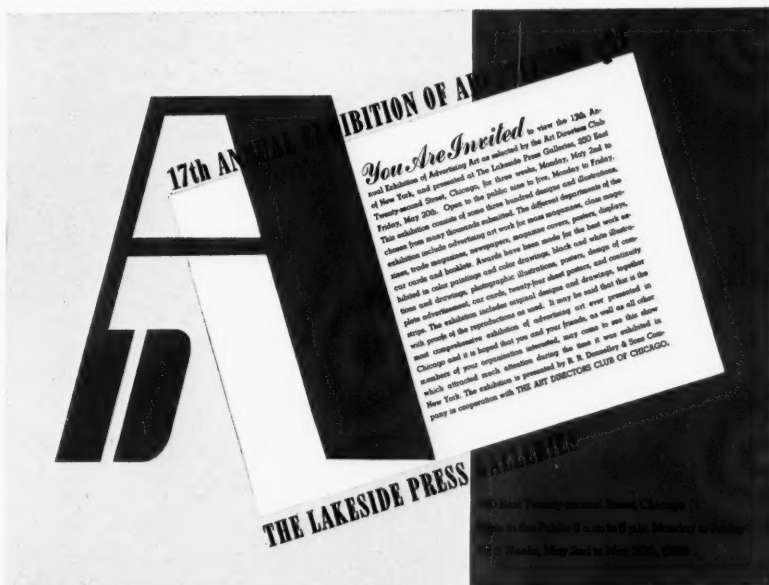
MARAN PRINTING COMPANY, of Baltimore, Maryland.—"Casey at the Bat" probably has been recited and reprinted more often than any other comic recitation in the English language. At least it's a perennial favorite, always sure of popular reception whenever presented. The most recent presentation of it that we have seen is in an eight-page booklet (8½ by 11), issued as a keepsake by Maran. A good grade of deckle-edged stock is used; the text and display lines are smartly handled in Onyx, Ultra Bodoni, and Bodoni Book. Wide margins and appropriate rule borders, printed in red, add to the dash of the job. The cover, in green and black, shows an illustration of a baseball diamond with players in action. The name of the poem serves as the title. We understand that 1,000 copies of this pamphlet originally were printed, and that numerous requests for copies necessitated two additional printings. As the idea of the mailing, in the first place, was to produce something that people would appreciate enough to keep, the choice of this particular poem was a happy one. The stationery that Maran has recently turned out for its own use is also wisely conceived and well carried out. The word "Maran" in tall, vertical, hand-drawn letters is centered in a green

The BRITISH PRINTER



Published by THE BRITISH PRINTER CO. LTD. LONDON S. W. I
Vol. LI. No. 301.

Editor Harry Whetton did a highly commendable job turning out this special edition of England's premier printing journal. The powerful cover is in black and bright blue on "gold"



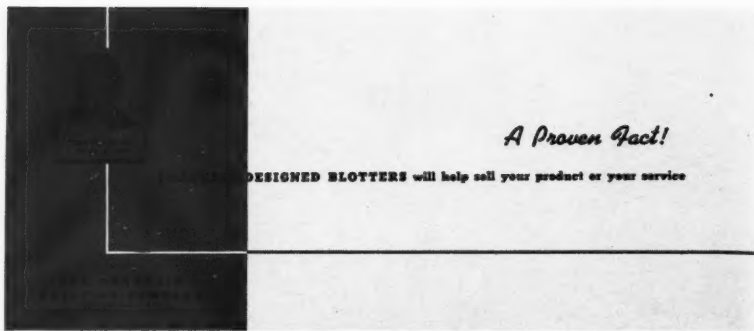
This announcement, very characterful in gray, red, and black, is the inside of a folder which opens up to a size of 16 by 13 inches. The reverse of the sheet is blank; it comes folded twice

wreath, in the design of which is embodied the seal of the Advertising Typographers Association of America. Garamond for the other type lines provides a clean-cut, dignified heading. The laid stock (white) also adds to the attractiveness.

JAMES J. SMIDL, of Gunnison, Colorado.—No question about it, your resetting of the "Southwestern Lore" cover beats the original, although, in both, the rules and ornaments are too strong for the type matter, which should predominate. The main difference is that the original is an old-fashioned, centered layout utilizing antiquated, commonplace types for all except the title line which is in an up-to-date sans-serif. Your own layout has greater interest and is rather dynamic because arranged off center. We have mentioned that rules and ornaments are too prominent in both—to a lesser extent in yours—but if the name lines were in larger type, the effect of the rules would be minimized. As a matter of fact, the better display of the name is the one feature of the original superior to any part of your reset. Also, the two lines of your title are too small for a page of that size, especially considering the delicate character of the Kaufmann Script employed. The panel around the names of the contributors on your set-up is too strong, and the type, a contrasting bold roman, fills up badly in the small size used. However, this part would be improved if the measure of the lines in the panel were shorter, permitting more white space around the type. To conclude with a warning: You all but sacrifice unity in your efforts to avoid centered, static layout. Guard against work giving the effect of several items near together; the best display piece is one in which all the parts fuse, as it were, and appeal as one.

THE TIMES OF INDIA, Bombay, India.—"One Hundred Years in India," the Centenary Supplement issued with *The Times of India* for June 7, 1938, calls for compliments and congratulations on two scores—first, upon your having reached your one-hundredth year of continuous publication, most certainly a notable achievement in itself; second, upon the remarkable progress you have made through those one hundred years and the manner in which you have kept pace with modern methods of mechanical production—quality production, too! The supplement is an excellent piece of printing, produced on a good grade of heavy paper, both white and India tint. A high standard has been maintained in both typography and presswork, and the color work on the cover and the several inside pages is splendid. The cover is a reproduction of a painting showing a scene in India and depicting "the old and the new." Two full-page portraits (page size is 11¾ by 16¾) showing Her Majesty Queen Victoria in the early years of her reign and His Majesty King George VI, both in colors, appear on the opening pages, while several other Indian scenes, including the present head office of *The Times of India*, with the first office shown in an inset, all likewise in full color, add to the attractiveness of the supplement. A good type selection for text makes for clarity and ease of reading, and ads are well handled. Our sincerest compliments, both on your anniversary and on the high character of the special supplement.

R. RANDOLPH KARCH, of Rochester, New York.—While interesting as to layout, the printed announcements of addresses delivered at the school by Harry L. Gage and Douglas C. McMurtrie have a common fault. The size



Cherry-colored panel at left is in striking contrast with white blotter stock; type is black

of type is in general too large. In other words, we suggest that the announcement featuring Gage would be much improved if the text matter were a size smaller, with considerably more white space around the group and between lines. This would permit spacing out the display lines, which, with smaller text, would be quite strong enough. Contrast is the basis of display. The feature of the McMurtrie piece is the color in the form of inch-wide bands on either side of the card, the type matter between being

squared up. A bad effect results from the effort to square up these lines, with some widely letterspaced and some not letterspaced at all. A broken, uneven tone results, and this is further aggravated with spacing between words—sometimes so wide as to be entirely out of reason. And, decidedly too much copy is set altogether in capitals. In themselves caps are more difficult to read than lowercase; when lines of caps are crowded, clarity is reduced still further. Important lines do not stand out because all lines in the form

Over 70 Years

Serving the Southern Market

M

MARSHALL & BRUCE CO. was founded in 1865. It has been serving the Southern Market for nearly three quarters of a century. Like all successful enterprises that have weathered the years, it was founded on an ideal. That ideal was to render a greater measure of service than was necessary on any given occasion—to study, strive, and to advance in the interests of its clientele. These characteristics have filtered down from the founders and live in the fibre of every man in the organization. They are observed as a working creed. This policy has never suffered a deviation. The reward has been an enviable growth with the result that today, more than ever before, Marshall & Bruce Co. is fully prepared to take care of your every printing need.

Impressive promotion from the Marshall & Bruce Company, of Nashville, Tennessee. Left-hand pages of this booklet carry sales copy, as above; right-hand pages reproduce specimens

PAPER

The proper selection of paper is many times the deciding factor between a high class piece of printing and just an ordinary "job." With us every element entering into the paper maker's art is given full consideration: the basic material, finish, color, weight and method of manufacture. Above all this comes the "intent of purpose" the paper will serve.... Realizing the importance of this commodity in printing we have established a rigid set of rules that always assures the use of the proper paper for the most effective printing.... If paper has been one of your worries in buying printing, we would like to talk this problem over with you. Telephone Main 203.... There isn't a commercial paper made we cannot furnish.

FRYE PRINTING CO. ★ SPRINGFIELD, ILLINOIS

Another blotter from typographer Ben Wiley, Springfield, Illinois. Original, red and black

are too nearly the same size. A nicely squared-up mass of type is fine, but when other and more vital qualities like, for instance, readability, are sacrificed, another or more natural arrangement is indicated. The late Benjamin Sherbow expressed a fundamental rule of layout and typography when he said, "Do not pat and squeeze type into some preconceived form." In different words it expresses the essence of the phrase coined much later to govern modern design, to-wit: "Form follows function." In other words, the

first consideration is the proper interpretation and the proper display of the copy in type with a view to getting attention and getting the message over quickly and surely. When those prime qualities are accomplished, other considerations such as form and pattern may be taken up.

JAMES E. SHAW TYPOGRAPHIC SERVICE, of Buffalo, New York.—Congratulations on your four-page house-organ *Right Dress*. Incidentally, that is quite a fitting name for a typographer's publication. If not stylish and

modern, it is neat and readable, also decidedly well printed. Obviously brief, it will be read, no doubt of it. While typography on *Typo*, its predecessor, (also of four, 6-by-9-inch pages) is smarter, the rather light dull orange (brown) is too weak for printing type, especially on the India-tint stock. The 8-point light-face square-serif type used for text is all but invisible. With ink so near the tone value of stock, there is insufficient contrast between background and printing. We regret we can't agree with your comment on the original and reset advertisements, on pages 2 and 3 respectively. While all-cap composition is not as legible as composition in upper- and lower-case, remember, the all-cap lines in the original are considerably larger than the lower-case of the reset. The larger size of the caps more than compensates for the ordinarily clearer lower-case used for the same copy in the reset. That would remain true even with more contrast between the background and printing—if printed in black on white—but the moderately bold uniform Cheltenham of the original puts much more ink on the paper than does the hairline Bodoni, of the reset, and so is decidedly more legible in the brown ink on the buff stock. It would have been apropos to state that the reset is smarter looking and neater—and of more interesting layout. Indeed, one of the things which makes it so is the varying line lengths in a partially off-center arrangement, which is the reason why the lower-case text, which shows to disadvantage in the reset, was set so much smaller than the caps of the original to lose the benefits of lower-case clarity. What we want is greater use of smarter and manifestly modern types and layout *without* sacrifice of legibility. Finally, if we were the advertiser, we'd pay more if necessary to put the ordinary-looking original in a newspaper rather than the reset.

THE BLACK CAT PRESS, Chicago, Illinois.—While all the specimens you submit are characterful and modern, the letterheads of Fleming and Rader have been done with the greatest finesse. The letterhead for the Book Collectors' Packet is similarly of fine grade, but the appearance of your own (set in Eden Light) and a couple of others are at a disadvantage due to overwide letter spacing of a condensed face. Letterspacing of an occasional line of condensed type may be effective, but the indiscriminate letterspacing of slim type faces is to be deplored. If the objective of condensed types is to conserve space—obvious as Adams' deductions in *The Saturday Evening Post*—why letterspace them and weaken them for no other reason than novelty when there are more important considerations in the use of type? One of the problems of the day is the fellow who feels he's a typographic Messiah sent to earth to effect change, and who feels that all he has to do to achieve immortality is to depart from the logical and the sound. After all, printing is expected to *influence*—and what the average auto or washing-machine buyer thinks of an advertisement is of vastly greater importance than what any self-appointed Messiah thinks or says. And as a result of investigation—something few indulge in—your writer subscribes to the conviction that the views of the good common folk who buy the autos and the washing machines run a bit counter to those of some self-appointed experts. Take this, or leave it.

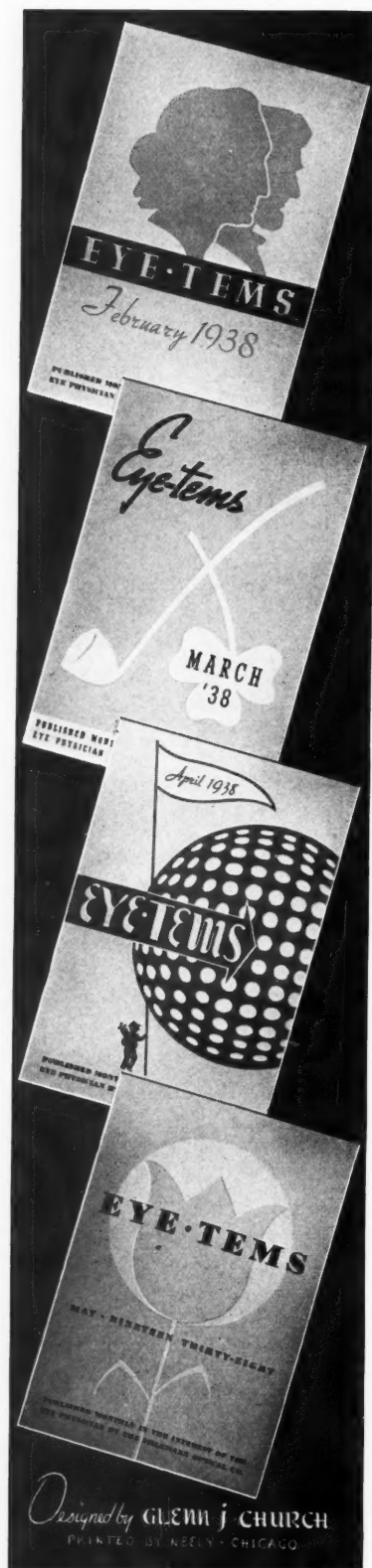


By grouping specimens of its work on bled pages, the Marshall & Bruce Company presented conclusive evidence of the quality and quantity of its printing output. Good concentration here!

CITY PRINTING COMPANY, of New Haven, Connecticut.—It is a little late now, probably, to review 1938 calendars, but yours deserves special mention. "Dedicated to the Tercentenary of New Haven, 1638-1938," this calendar was conceived and produced entirely by the staff of the company, being reproduced from a pencil sketch of a symbolical subject representing industry and learning, by Jiraya Zorthian, and lithographed in five colors, with a double twelve-point rule border in a deep brown done by letterpress. It's a striking subject, well handled and well printed. The calendar pad, which is just about one-half the size of the upper section, to which it is attached, is simple, figures being large and distinctly visible from a distance. The whole calendar, including the upper section and the attached calendar pad, is approximately $16\frac{1}{4}$ by $30\frac{3}{4}$ inches in size. One unfavorable comment—not exactly a criticism—with reference to the line giving the firm name: The two words "City Printing" stand out well in the light blue with black shading; but the "The" and "Co." are somewhat indistinct and it is necessary to look twice to distinguish them. Of course, it may be that, locally, "City Printing" is sufficient to identify your company; but others might just wonder what those two words indicate, and the company name would not be recognized until the two lines in small type below were read.

SERVICE PRINTERS, Las Vegas, Nevada.—Congratulations on the directory! You have done an excellent job, and, considering the distance you have to send for machine composition—to Los Angeles, 335 miles away—you are to be highly complimented on such an undertaking. This directory is a complete one, giving names, addresses, and telephone numbers of business concerns and private citizens—a real city directory, in other words, the information having been compiled by actual house-to-house canvass. Included are statistics and brief facts about Las Vegas as well as Boulder City, with classified directories and street guides for both cities. It is different from the ordinary city or telephone directory, in fact, in a class by itself, being in loose-leaf form with plastic binding, and with an exceptionally attractive cover in gold, black, and deep red. Division sheets of heavy stock have cutout index tabs alternating in black and gold with large numbers in a deep red, the tabs and numbers corresponding to an index printed over a gold band running down the side of the back cover. Ads are neatly handled, showing a good selection of type faces, and also showing that you know how to use them. Here is an idea which, as we have frequently pointed out, could be adopted by many printers to their advantage, especially those in cities not having the regular city or telephone-directory service available.

THE COWLES PRESS, of St. Johnsbury, Vermont.—On the whole, you did fine work on the plastic-bound book, "150 Years of Progress." The bronze-toned paper covering the board sides looks very nice, but in view of the rich binding we regret that the lines in the lower right-hand corner are not in key with those of the title across the top, and smaller. In the one case (the title), the lettering is in very bold, slightly inclined capitals. In the other, it is in shaded and outlined lettering entirely inharmonious. That the cover shows up as well as it does under this handicap in-



House-organ covers, a little off the beaten path, designed by Glenn J. Church; printed by the Neely Printing Company, of Chicago. Note appropriate emphasis of the title lines

dictates the excellence of materials, and, to a lesser extent, of layout. Text pages are well handled, although the type matter should be placed somewhat higher and also more to the inside. As handled, margins are too nearly equal. They should vary in width around the page from inside, to top, to outside, and bottom. Such a distribution of marginal space obviates monotony and creates a better effect of unity between facing pages. Also, when top margin is as wide as the bottom margin there's an effect of being bottom-heavy, due to the optical illusion which makes objects or points in the exact vertical center appear below the center. Advertisements are neat and readable, but lack display force, and the effect of the pages with such display would be a lot better if each ad had a separate border instead of being made up with just a column rule and cut-off rules. These pages, due to irregularity of lines, and without borders, look to be just a scattered mass of lines of type—they do not hold the attention and cause a reader to stray from one to another, in effect, at least. The folder, "Heating with Daniels Furnaces," is striking and yet agreeable. The two lines of bold-face caps on the front page are too close to each other, especially as there's so much open space on the page. In pages with much white space, lines must be more widely spaced than on pages comfortably filled or crowded.

C. W. STACKHOUSE, of New York City.—You covered yourself with glory by the job you did on the Service, Roadway, and Valve catalog of the Central Foundry Company. Having once been advertising manager of a firm manufacturing stamped-steel devices, we know what it is to get decent-looking pictures of such unattractive gadgets; and the castings are, if anything, less artistic—if, indeed, either merits the term. Success in illustration comes not from the esthetic merits of the gadgets, but from the photographs of them—and the striking halftone illustration on the cover is but one feature of this catalog's excellence. Modern layout—featuring the diagonal and dynamic—smart typography in extra-bold square-serif faces, which are swell for reversing—and an excellent green and a dull orange (terra cotta) as extra colors—are further features of quality. Only a dark line where the green of the upper panel overlaps the orange of the lower one mars the effect. As there's a white panel in connection with the halftone in black, and as the title is in the orange overprinting the green, why not use such a line to separate the design somewhat, though it would not have to be as thick a line as the aforementioned panel. In any event, it seems it would be better than the effect of misregister of the two color parts where they meet. While we feel that the heads in caps of square-serif face are letterspaced a bit too much, the pages of text (largely tabular specifications) are much more agreeable-looking than the average of such work. The sum and substance of it all is that you've taken about the most difficult of products to advertise with any degree of glamor at all and done the job with plenty of it! Laminating cellulose tissue (probably Cellophane) over front and back covers gives a degree of gloss which no amount of varnishing or roller coating, we believe, could match. All in all, and to avoid overdoing the use of superlatives in compliment, you've done a great job.

THE INLAND PRINTER for August, 1938



PRINTING AROUND THE WORLD

Scottish Dictionary

An interesting feature of the literature display in the Scottish pavilion at the British Empire Exhibition will be the Scottish National Dictionary, edited by Dr. Grant, of Aberdeen. This dictionary contains all the words in use in Scotland since 1700, and is being published in ten volumes at a cost of 15 pounds, it being the hope that copies will be purchased by local authorities for use in schools and public libraries.

Printing in Norway

Production statistics of Norway show the graphic arts industries in that country with a total of 274 establishments. Of these, 232 shops are printers and binders, 13 photo-engraving firms, and 29 specialty houses, with a total of 5,556 employees, producing 49,000,036 crowns of work and using 51,047 tons of paper.

New Quoins for Stereos

The large French printing supply house of Marinoni, 96 rue d'Assas, Paris, VI, France, received patents for an invention of new quoins to be used with stereo plates. The main feature of this invention consists of the possibility of bringing the plates closer together, which is an important factor and can result in paper savings, especially in view of the fact that the tendencies of bleeding illustrations still persist.

Gutenberg World Exposition

Administration offices for the International Gutenberg Exposition to be held in 1940 are now permanently established in Leipsic CI, Gottsched Street, 40. Preparations to make this fourth centennial exposition of the invention of Gutenberg even a bigger show than the famous BUCRA exposition of 1914 are now in full swing.

Conciliation and Arbitration

New laws to keep peace within the French industries were recently passed by the Chamber and the Senate in Paris, affecting also the printing trades. According to the new laws, a superior court of arbitration was created before which employers and employees can take cases for judgment about incompetence, excess use of power, or violation of existing trade regulations.

This new ordinance also fixes definite rules to be applied for the revision of salary and wage scales. These may be changed

every six months if the present status of the cost of living varies 5 per cent from preceding official figures. Salaries and wages are to be revised immediately if there is an increase or decrease in the cost of living amounting to 10 per cent or more. The adjustment is to be made on a local, regional, or national basis to correspond with the original basic demand for the revision.

Request for House Magazines

Walter Buchler, of 154 Hamilton Terrace, London, N. W. 8, England, is compiling a record of house magazines published by establishments throughout the world, either for distribution among their employees, or for circulation among their customers. He says he will be very grateful to any readers who will supply him with necessary particulars as well as publications.

A New Book on Estimating

A most useful book for printers has been published by the Association of German Master Printers, Koethener Street 33, Berlin W. 9. With the actual printed sample enclosed, a complete price estimate is given of each job in one or two colors, with the number of impressions in 500, 1000, 2000, 3000, 5000, and additional thousand lots. Explanatory notes also give information about certain peculiarities of each job. This most practical estimating book can be highly recommended as a guide for American printers in establishing their own shop cost and estimating books.

"At Home Abroad . . ."

The *South African Typographical Journal*, official organ of the Typographical Union of South Africa, prints the following interesting note:

"In view of the fact that so many ladies are driving motor cars, we venture to suggest that those members who have not yet joined the Sick Fund do so immediately.

"For 1/- per week, plus 1/6 per quarter, you can ensure a constant supply of bread-and-butter during your illness, and a 'loaf of bread' if anything should happen to you, which would enable the widow and children to have some relief from financial worries for a short period at least.

"We hope the ladies will not take umbrage at our remarks, because no one loves the ladies more than we do, but we feel that we must issue this warning to our members."

Printing Restricted

The Bulgarian Government put a new law into immediate effect aiming at a close supervision of all magazines and newspapers by the Government, and making all publications dependent upon a permit from the proper authorities.

Besides being forced to announce their political affiliations, the publications and printers must give an account of their financial backings. A minimum age and an absolutely spotless character is required of the editors. Further, all printers who participate in producing and distributing printed matter that might be regarded prohibitive under certain circumstances are punished just the same as the publishers are!

Revive Oldest Newspaper

The ancient government organ of Peking: *King Pao*, which had ceased publication some ten years ago, is being published again. This newspaper is regarded as the oldest in the world. Its history can be traced to a thousand years before Christ, and the discontinuation in 1928 was greatly regretted by historians the world over.

360,000 Newspapers an Hour

What seemed to be impossible even ten years ago has been accomplished by the old printing machine manufacturers of Frankenthal, Germany. They have just finished the construction of a new rotary press for a newspaper in Prague. The cylinders of this new machine can make 30,000 revolutions an hour; and with 96 stereoplates and the three double folders going at full speed, a total of 360,000 eight-page newspapers can be produced, or 100 units a second, printed, folded, and gathered in bundles of 50 each. It took 15 trainloads to ship the press to Prague, and it will take another two months to install the press there.

Examinations for Printers

After a three-months special course in estimating and accounting, labor questions, taxation, general law, social insurance, as well as in trade subjects on composition, printing processes, binding, and paper, some thirty-six master printers of Munich, Bavaria, took their examinations before the Chamber of Commerce and Industry. The 33 master printers who passed the examinations, which lasted 3 days, received the title and may train their own apprentices.

COLOSSAL PANORAMA OF TYPE AND TRAVEL!

STEP right up, folks, and see how type used to be set, florid and fancy-like! Then streamline yourselves right over onto the next page for a peek at our contemporary typographic tempo! Whoosh! This exhibit originally appeared in "The Adcrafter," publication of the Adcraft Club of Detroit; reproduced here by permission. Specimens from Donald Fuller, of Detroit



REO
5 Prizes out of 7

A REO 16 horse-power bus with the same engine as the touring car shown above won the National Trophy and two other prizes in the New York Motor Club's great six-day Economy Test, by carrying its load 682 miles at a total cost (including ferriage) of \$2.93 per passenger.

The REO four-wheel Roadster (price \$665) won the gold medal for cars up to \$1500, carried four passengers 682 miles for \$2.83 per passenger.

Proving speed, fuel economy, comfort and practicality of operation and simple engineering—see some of the features which make REO the car that practical motorists want.

Write for the REO book the safe way.
Sales Department, Lansing, Mich.
REO Motor Car Co., E. E. Olds, Pres., R. H. Owen, Sales Mgr.
Sole agents throughout the United States.

H. S. Mail Steamships. THE NEW YORK AND LIVERPOOL



United States Mail Steamers.
THE SHIPS COMPRISING THIS LINE ARE THE—
ATLANTIC, Capt. West.
PACIFIC, Capt. Nye.
ARCTIC, Capt. Lucas.
SALIC, Capt. Comstock.
ADRIATIC, Capt. Stratton.

These ships have been built by contract, expressly for Government service; every care has been taken in their construction, as in the Engines to ensure strength and speed, and their accommodations for passengers are unequalled for elegance and comfort.

Price of passage from New York to Liverpool, in first cabin, \$120; in second cabin, \$70; exclusive use of extra stateroom, \$300.

From Liverpool to New York, £20 and £30.

An experienced surgeon attached to each ship.

No berth can be secured until paid for.

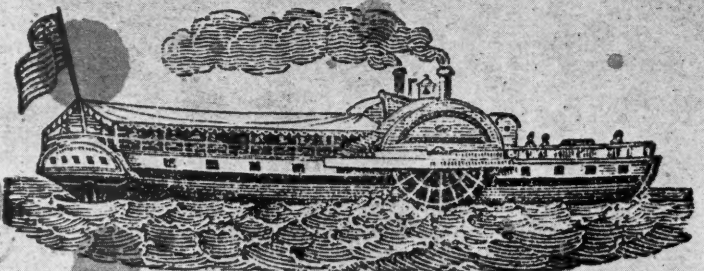
Freight for passengers apply to—

EDWARD K. COLLINS & CO.,
86 Wall Street, New York
BROWN, SHIPLEY & CO.,
Liverpool
E. G. ROBERTS & CO.,
13 King's Arms Yard, London
JOHN MUNROE & CO.,
38 Rue Notre Dame des Victoires Paris
GEORGE H. DRAPEL, Havre.

The owners of these ships will not be accountable for gold silver, bullion, specie, jewelry, precious stones or metals unless bills of lading are signed therefor, and the value thereof therein expressed.

43-17d

DETROIT & SANDWICH FERRY.



L. Davenport, respectfully informs the citizens of Detroit and Upper Canada, that he has been at considerable expsnce in building and furnishing the new steam Ferry Boat "UNITED" which makes her regular trips every fifteen minutes, during the season of navigation.

COLUMBIA BICYCLES

POPE MANUFACTURING CO.
597 WASHINGTON ST. BOSTON, MASS.
Send 3-c. stamp for illus. (36-page) Catalogue.

THE CHEAP, PLEASANT & EXPEDITIOUS ROUTE

BETWEEN THE
EAST AND WEST
IS NOW BY THE

DETROIT & MILWAUKEE R. R.

Fare \$2.00 Less than by any other Route.



Four Express Trains Leave Detroit Daily with Passengers for
PONTIAC, HOLLY, FENTONVILLE, FLINT, SAGINAW,
OWENS, St. Johns, Grand Rapids, Grand Haven, Muskegon, Whitehall,
PENTWATER, MILWAUKEE, CHICAGO, ST. PAUL, ST. ANTHONY.
See all points on the Mississippi River.

First Class Staunch Steamships on Lake Michigan,
SLEEPING CARS ON ALL NIGHT TRAINS.

Close connection made at Detroit with the

GREAT WESTERN RAILWAY OF CANADA.

For Buffalo, Rochester, Boston, New York, Philadelphia, Toronto, and with Great Trunk Railway for Montreal, Quebec, and with Canadian and Lake Superior Lines of Steamers.

For Emigrants this Line offers cheap & comfortable transit.

For particulars see Company's Time Table, to be had at any of the Stations on application.

A. WATSON, Gen'l Supt.

Office, Detroit, 1873.

THE BRADLEY TWO WHEELER

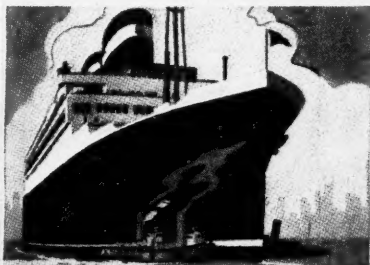
GUARANTEED ABSOLUTELY FREE FROM HORSE MOTION

63 MURRAY ST. NEW YORK.
32 S. MARKET ST. BOSTON, MASS.

BRADLEY & COMPANY. SYRACUSE, NEW YORK. — 1 —

to ALL EUROPE

Summer Sailings direct to
IRELAND, ENGLAND, FRANCE, GERMANY



Washington

June 1, June 29, July 27, Aug. 24

Manhattan

June 15, July 13, Aug. 10, Sept. 7



Staterooms are well-planned—exceptionally large and airy.

Hospitality, thoughtful service and grand food bring seasoned travelers back to the Manhattan and Washington time after time. And America's largest, fastest liners offer every modern comfort and luxury, too. The value is even more amazing when you consider the moderate rates:

CABIN TOURIST THIRD
\$186^{up} \$127^{up} \$95^{up}

Or you can sail alternate Wednesdays at noon on the more informal liners

PRESIDENT ROOSEVELT

May 25, June 22, July 20, Aug. 17

PRESIDENT HARDING

June 8, July 7, Aug. 3, Aug. 31

Cabin Class, \$141 up; Third, \$91 up.



Also "American One Class" liners weekly direct to London, fortnightly to Cobh and Liverpool, for only \$105 up.

See your local TRAVEL AGENT

U.S. LINES

ONE BROADWAY, NEW YORK

216 N. Michigan Ave., Chicago • 665 Market St., San Francisco
19 King St., East, Toronto • Offices in other principal cities



Times Change...but Quality Marches On!

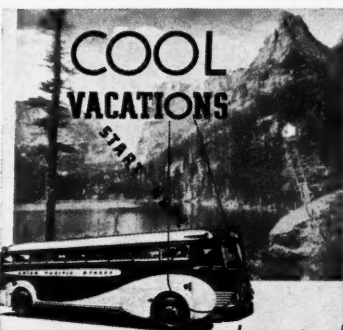
The generation of Americans who remember the automobiles of the 1920s, the performance and the value the Oldsmobile has earned over a period of 40 years... On August 21, 1937, the very day of the Oldsmobile's 40th anniversary, it is a great honor to remember the Oldsmobile as it is today, a car of quality and value.

based in the Northbrook plant in Northbrook, Ill., in the country's capital of automobile production in America... From the very beginning, the Oldsmobile has been a car of quality and value, a car that has earned the reputation of being the best in its class.

to design the Oldsmobile, the American automobile... The Oldsmobile has been a car of quality and value, a car that has earned the reputation of being the best in its class.

which is a great honor to remember the Oldsmobile as it is today, a car of quality and value.

1897 1937
OLDSMOBILE THIS MONTH CELEBRATES ITS 40TH ANNIVERSARY



when you travel
by AIR-CONDITIONED BUS

VACATION BUDGETS
COUNTRIES: CANADA, U.S.A., MEXICO, CARIBBEAN, SOUTH AMERICA, EUROPE, AFRICA, ASIA, AUSTRALIA, PACIFIC ISLANDS.
EXPENSES AND TOURS: Round-trip fares, hotel accommodations, meals, drinks, tips, baggage, etc.

INTERSTATE TRANSIT LINES • UNION PACIFIC STAGES



NEW 20TH CENTURY LIMITED



Sensational new air-conditioned streamlined train brings hitherto unknown comforts for New York-Chicago travelers, starting June 1938!

Clear the tracks for a vitally new chapter in American travel. On June 1938 comes the new, streamlined 20th Century Limited—travelling now from New York to Chicago via Washington.

On its 20th anniversary America's most distinguished train, in its new, sleek, streamlined form, presents many features hitherto unknown to travel of any kind.

Every accommodation in the great rolling train, built to the highest standards of engineering and construction, will be an individual air-conditioned private room with complete toilet facilities and linen service, air-conditioned with individual temperature and ventilation control and a specially named day bed. There are also private compartments, smoking, dining, reading, and observation cars for all your needs.

The train is a complete mobile home, with lounge and observation cars, a variety of food and drink, and a variety of other services and amenities.

At the New York Central's 20th Century Limited, you will find the most comfortable and luxurious train in America.

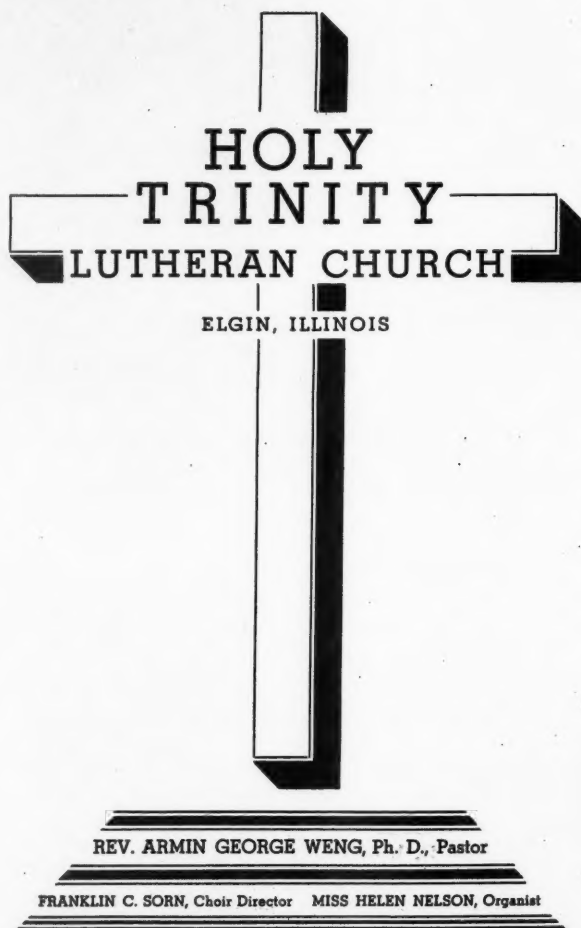
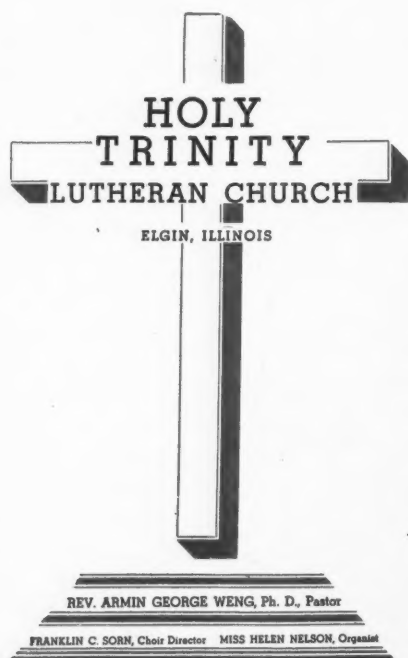
NEW YORK—CHICAGO IN 10 HOURS
New York Central's 20th Century Limited, the most comfortable and luxurious train in America, is now running from New York to Chicago via Washington.

NEW YORK CENTRAL SYSTEM MORE THAN EVER IT PAYS TO RIDE THE CENTURY

THE TYPOGRAPHIC *Clinic*

A THOUSAND AND ONE THINGS may be depended upon to surely spoil display typography, and use of too much decoration is possibly the greatest offender. It is doubly unfortunate because work featured by over-use of rules and "dingbats" requires more time to set and, so, costs more.

This cover (right) is a case in point. Once the suggestive character of the design as a *pattern* is noticed, interest lags because the page does not function: The copy is not quickly and clearly grasped. The type—medium by which the message is transmitted—is third of the features in *power*, the picture being first and the rules required to give it that "picture value" being second. And type should be first—always! Matter-of-fact Benjamin Sherbow (God bless him!) once wrote: "Do not pat and squeeze type into a preconceived pet form." A stated principle of modern design is: "Form follows function." Both these excellent admonitions—which tend to the same import—are disregarded in this page. Indeed, it reminds one of an old saying, "You can't see the forest for the trees," and of a story told of a woman who, standing be-



fore an elaborately framed painting, held up her hands and exclaimed, "My, what a lovely frame!"

To interpolate, a confused effect results from complex, broken intermingling of type and ornament—in this case rules.

To achieve a good page with the copy, the layout idea would have to be scrapped. If the cross were desired as ornament a well designed and much smaller one should be employed, and printed *apart* from the type.

However, the page provides opportunity for an interesting demonstration of the effect a second color may develop. This is demonstrated by the handling of the same type and rules on the left. As all colors are weaker than black, when the cross is printed in a color its strength is reduced. By contrast, the type stands out. It will, furthermore, be seen that with the cross (made up of rules) the only item in color it has an *identity* by no means as evident in the original. It is more than a bunch of lines.

Conclusion: The message is paramount; therefore, the type should be. Rules or other ornament are valuable when they tend to emphasize the type or dress up the display *without overshadowing the type*. Otherwise these should be avoided.

The Pressroom

By Eugene St. John

Stamped envelope must be enclosed with your letter when a reply by mail is desired

Gumming on the Press

We have about 10,000 sheets (19 by 8) to gum the long way, and we were thinking of doing this on the press. However, when we put the gum on the press we find that it dries much too quickly, in fact, in about five minutes. Do you know how we can get around this? Can we mix something with the gum to keep it from drying so quickly and yet have it dry fairly fast on the paper?

The temperature, humidity, nature, and condition of the gum all affect its speed of drying on the press. So we can only give you the names of substances used to retard drying. Start with a slight addition and increase.

Glycerin has long been the popular retarder as it is superior to glucose for many operations, but glycerin is no better than synthetic diethylene glycol, and many consider it to be not as good. The latter has a greater affinity for water, a lower specific gravity and viscosity than glycerin.

Gums ready for use, in the form of adhesives to be applied in a liquid condition, are really mucilages which turn to a solid when their aqueous content is absorbed by the paper and evaporated. A portion penetrates the pores of the paper and is the bond between it and another surface on which it is applied if the gum is momentarily returned to fluid form by the application of water. Liquid gum or mucilage is about half gum and half water; and as water evaporates rapidly when in motion on the inking system and exposed to warm air, the water-gum ratio is changed and the gum starts to return to its original solid state unless a retarder, one which evaporates very slowly, such as diethylene glycol, or glycerin, is added.

Dextrin gum is standard for the job in hand. Yellow or brown dextrin in flakes, which is carried by druggists, is used. The formula: dextrin, 50 per cent; water, 49.5 per cent; and phos-

phoric acid, .5 per cent. The dextrin is stirred until it is fluid in almost-boiling water, and after it has cooled the phosphoric acid is added. You will have to feel your way along when adding retarder, using just enough to keep the gum on the press mobile. The absorbency of the stock determines how much retarder should be used. If too much retarder is used, it is necessary to expose the gummed sheets to dry heat long enough to evaporate superfluous moisture.

Spot Carbonizing

I expect to have a job requiring spot carbonizing to be run on safety-check paper which will require two carbon spots about three-fourths of an inch deep by seven and three-fourths of an inch wide each, and it is to be run on our automatic platen press. Can I obtain suitable carbon ink from the ink-maker? What kind of printing plate is best? Would you use the regular hard packing? Do you usually have to slipsheet a job of this kind? Will this ink damage the rollers, or is it of an abrasive nature and liable to damage the fountain or ink disk? If this work entails any damage to the inking system, I would rather pass it up than take a chance.

There is nothing in carbon ink that is injurious to the inking system. This differs from regular ink only in its non-drying quality which permits copies to be taken by pressure. It is run without sheet heater or slipsheets. Printing is regular with hard packing on for a new form. Printing the carbon ink form is preferably the last operation in order to avoid smearing.

Both metal and rubber plates are used. Linoleum prints this ink well. The press should be inked with regular ink for makeready, which should be thorough so that the solid plates print smoothly with minimum ink. After the carbon ink has been substituted for the regular ink, full color should be carried; this is necessary for good copies. When ordering the carbon ink, submit a sample of the paper.

Cause of Lost Register

We have been having a rainy spell and it has practically shut us down because of the expansion of our label stock. We printed the gold on the enclosed sheet with 40 humidity and when we started the green it had jumped up to 80 and paper expanded one-eighth inch. We tried putting it in a room at 110 degrees F. and this brought it back, but all sheets were not the same. Then we tried printing another lot, letting these sheets get adjusted to pressroom humidity, but in some manner after about one hour between printing of the first color and the second the sheets would not register. Maybe they did not become humidified the same, as they were piled in small lifts and not hung.

In another experiment we took stock from a new case that was wrapped in waterproof paper, then printed it and as soon as it was dry we tried the second color—and obtained off register. Can see the logic of this. The case evidently had low moisture content, and when put into a room of 80 to 90 humidity it had reason to expand. We hope you can help us in this matter of handling book stock in a plant that is not air conditioned.

There is no satisfactory solution of this problem if the variation is, as you state, the result of lack of air-conditioning apparatus. A few degrees variation—even as little as five degrees—is enough to cause loss of register. However, you may find help in the makeshifts commonly employed.

First, you can partly season paper to pressroom atmosphere for some days by taking off the wraps and piling the paper in high piles—five or six feet, say—with the edges of the sheets even. The trouble here is, the air cannot get to the center of the pile.

On the press, the sheet heater is turned low while the first color is run and turned up for following colors. On each run the sheets are delivered into waterproof wraps and covered until the next run. Perhaps with heat and ventilation you can partly control extreme jumps of humidity. Or perhaps you can pass up register work on the worst days.

On the sample you sent, the expansion and contraction is greater the longer way of the sheet. You might get by on this job with less trouble by cutting the sheet in two and feeding the half form at a right angle to its present position. But you are pretty sure to have trouble under the conditions you state, and, if possible, you had better drop register jobs until the weather is something like normal—unless you can equip for air conditioning, the cure for all such trouble.

Register on Self-feed

We do lots of two- and three-color work on our automatic platen presses. We are anxious to know the best method to employ to check the register on this class of work.

Checking register is not difficult on multicolor work if the key form is run first, and most shops do so when it is practicable. If subsequent colors overprint or overlap the key form, transparent colors are used. In order to check the register on the key form, extra sheets or "overs" are printed from the key form at the start of the run, after final okay. At intervals through the length of the run, one of these extra sheets is sent through the press the second time to check the register.

When it is not practicable to run the key form first, the same check is used on the first color run, and, in addition, one or more small markers, such as a short length of hairline face rule, or a period, are locked up at, or close to, the edge of the sheet. Generally, such marks are placed in the margins next to the front and side guides, but on close register jobs they can be placed in all four outside margins. These marks are used in all forms for the various colors.

When the key form is not run first, it may be necessary first to position it on the sheet and print a few copies in order to register the first color to be run with the key form on the sheet. Another scheme sometimes used when practicable is to run the key form first in a light color, like yellow, and then these sheets in yellow serve as checks on register through all the colors. By this method, the key form is printed twice, the second time in a darker color or black so the check is made at the cost of an extra run. The latter scheme, while more costly than the former, sometimes serves when markers cannot be used in the margins. The electric eye has been used to check register on both roll-feed and sheet-feed rotary presses, but not on platen presses, as far as we know.

Sheet Heater and Spray

We have noticed in a past issue of THE INLAND PRINTER an article on spot carbonizing. In describing this type of work, mention was specifically made not to use a spray or sheet heater. In making such a statement you must have had some reason which prompted the warning against the use of a spray on this type of work. We have recently had quite a few requests regarding our offset-eliminator equipment for use on such work. One or two of our customers have tried it out and find it of assistance. We would appreciate knowing the reasons which prompted making such a statement, as they may be of benefit to us in completely solving the problem.

Spot-carbonizing is one of the problems of the pressroom. The manufacturers of carbonized papers with special equipment set a standard not to be matched on the printing press. Still, the printer is expected closely to approximate true carbonizing.

The most common shortcoming or failure on the printer's part is the production of spot carbonizing which fails to transfer because the carbonizing printers' ink has set and dried to the extent that it will not transfer to another sheet under the pressure of the

pencil point or typewriter. No matter how the job looks, or how economically produced, it is worthless if the ink fails to transfer, which is the purpose of its production. As this is the most common pitfall for beginners in this field, judging from the queries received through the years, and as the inquirer in question had stated that the work was new to him, we warned him against the most frequent error.

It is quite obvious that the sheet heater tends to dry the ink. The users of spray guns have noticed that the introduction of particles of vegetable powder between the printed sheets not only prevents offset, as interleaving with slipsheets does, but also promotes rapid setting and drying of ink because its presence makes possible the air cushion between sheets without which drying is retarded. By the same token, the "slipsheets" of powder effectively combat the tendency of static electricity to drive the sheets so closely together as to exclude air.

It is well known that powder helps an ink to set and, through absorption



"In the Days that Wuz"—The Power of the Press

Cartoon by John T. Nolf, Printer-Artist

of the vehicle, facilitates drying. Carbonate of magnesia is dusted on wet ink, and inkmakers recommend the admixture of this powder with printing ink in the fountain as one means of combating offset.

The problem is complicated by the various surfaces on which carbonizing ink is printed: newsprint, M. F. book, all weights of bond from thirteen pounds up, ledger, and so on. The carbonizing ink must be suited to the surface on which it is to be printed. And so we invariably advise the beginner in this field to submit sample of paper, give name of press to be used, and state average pressroom temperature when ordering ink that is to be used for carbonizing.

Another common complaint is that the short carbonizing ink will not follow the fountain roller. An agitator helps, and the addition of glycerin, diethylen glycol, or other slow-drying liquid is resorted to by some. We are careful to advise the beginner to be guided by the inkmaker in the choice of any addition to the carbonizing ink since much depends on the formula of the ink and the surface, ranging from non-surface coated paper to sized ledger, on which it is printed. It is a fact that even such slow-drying liquids as glycerin will entirely evaporate when exposed for a time to the high temperature maintained in many pressrooms. Thus glue-glycerin rollers carelessly stored in such a room lose their glycerin and become too hard for use.

This thumbnail sketch of the problem shows that carbonizing ink is one of the tricky materials facing the beginner; and to make matters worse, we find only a few ink concerns making carbonizing inks that give general satisfaction. So for prudence, in order to keep the beginner on the safe side, we advise him as stated. Of course an experienced user of carbonizing ink can, by collaborating with a successful manufacturer of it, determine a formula which will enable the spray to be used to advantage as an offset preventive. The other precaution is to use extension delivery into a box just large enough for the sheet, so that it will float down on a cushion of air, and to observe the utmost care in handling the printed sheets, since rubbing of the sheets together is the principal cause of offset. Carbonizing ink must rub off easily or else it is worthless, and here again, as in so many other situations, we are faced with the necessity of mak-

ing a ticklish choice which is not to be made safely by a beginner without advice of the maker of the ink. So we advise beginners not to use the sheet heater or the spray or any other means of accelerating drying.

In addition to advising beginners not to use heat to make the ink follow the fountain roller, or to add any reducer, no matter how much it may be indicated, without consulting the ink-maker, we warn them not to use fly delivery and the jogger, and to make carbonizing the very last operation on the sheet when possible, as such operations as folding and cutting are in some cases very difficult without smearing. The manufacturers of carbonized paper coat the paper from the roll and cut the sheet from the web, an advantage the printer lacks unless he is exceptionally well equipped.

It will be a pleasure to explore the subject further with you. THE INLAND PRINTER was among the first in its field to note the great advantages of the spray gun some years ago, when it was introduced to the printing industry as the best offset preventive and an excellent tool for lacquering sheets of paper and cardboard instead of resorting to overprint varnishing and the cylinder varnishing machine.

Use of "Electric Eye"

Can you tell me if any newspapers or magazines in this country get their register (color on color) automatically on the rotary press. I mean that, by means of Photocell or Kerrcell and perforated or printed marks on the paper, the color after color during the printing automatically is adjusted. I've seen small color marks in the margins of American newspapers. Are they register marks?

Register marks were used before the introduction of the "electric eye" for the convenience of the pressman in checking register. The electric eye is used in a number of operations in the printing industry, one of which is automatic control of accurate register on roll-feed presses for subsequent runs. If a spot arrives at a fixed point on time, the eye does not act on the travel of the web. If the spot arrives late, the eye acts to accelerate the travel of the web, but if the spot arrives early the eye acts to retard the travel of the web. The eye is also used on sheet-feed presses today.

A register test was made on a press running 3,500 impressions an hour. With the instrument it was possible to see the exact position of every sheet in relation to the feed guides as well as its exact position in relation to a graduated scale attached to the cylinder.

'Way Back When

Excerpts from old files
of THE INLAND PRINTER



Among the many attractions on exhibition at the Industrial Exposition are the beautiful specimens of printing which everywhere adorn the walls. The Chicago printers take the lead in fine work. Rand, McNally & Co., J. M. W. Jones Co., and Poole Bros. are imprints seen on most all the specimens.

—October, 1883.

It was in the *World's* report of a political meeting that the word "shouts" was so ridiculously misprinted as to make the blunder famous: "The snouts of 100,000 democrats rent the air."—November, 1883.

Every man talks the lingo of his trade. When a plumber wants to stop his advertisement, he says, "Shut it off," and the reporter who goes to write up a funeral asks, "Has the last form gone down?"—December, 1884.

The Estienne school of typographical instruction in printing will make quite a display at the Chicago Exposition, in photography, bookbinding, lithography, and letterpress work. The various exhibits are the work of French apprentices and include many specimens that would be a credit to older "comps."—June, 1893.

The hand-setter will be needed a long time yet; happily for him, the typesetting machine is an expensive affair, and if we may judge from the estimate Edinburgh employers have of it, its profitable employment is very doubtful.—March, 1893.

The thirty-five Midway Midgets are just the little ornaments that the tasteful job printer can find a use for—humorous without vulgarity, and just lightly enough sketched to take about the same color as the type. I much prefer them to the Brownies and Frogs, which are a little overdone, and not always in good taste. R. COUPLAND HARDING.

—April, 1894.

An interesting patent recently granted makes novel use of the popular pneumatic-tired bicycle; it utilizes it as a printing machine, to transfer advertisements and other messages to sidewalks and pavements. Secured between the wheels is an ink well and transfer roller bearing the type representing the word to be printed. A convenient handle depresses the type wheel which transfers the ink to the tire of the rear wheel, and the further progress of the wheel prints the word upon the pavements or sidewalks.

—August, 1894.

The Challenge Machinery Company (organized in December, 1893) purchased the greater portion of the machinery, plant, and all the special patents on printing presses, paper cutters, and the like, owned by the Shniedewend & Lee Company. . . . It is quite evident to see that the machinery made by Challenge is in favor with the craft.

—September, 1894.

STREAMLINING THE LANGUAGE

By EDWARD N. TEALL

AMERICANS in their 50s are speaking and writing a different language from that in which they received their first education. Not merely are whole new vocabularies now in common use; the structure of our sentences is changed. What was good writing in the 1890s would be thought stilted, now. What is commonplace today, almost universally accepted without challenge or even notice, would then have been condemned as slack and crude, smacking of illiteracy or at least revealing lack of culture. Five decades ago, most careful writers would have said "Americans who are now in their 50s."

Rhetoric has been thinned down. Syntax, eased. Addison, the purist, would have shivered at some of the standard writing of today. Stevenson, the stylist, would have been shocked by it. Emerson, I think, would have understood it better. Possibly no great English writer of the past but Shakespeare could have jumped from his time to ours with full appreciation of the change. He would have thrilled to the wonders of the new, streamlined speech. He would have liked that very word, "streamlined."

The American of the '40s might have guessed at the meaning of "beauty parlor." Possibly they even had that phrase; let some historian of usage tell us. That the ancient Egypt-

Can you imagine your great-grandfather getting anywhere with "spark plug"—to say nothing of so simple a modern word as "switchboard"? "Newsreel," "biplane," "airdrome," "syncromesh," "screen star," these would have been worse than Greek to him, for Greek words are at least in the Greek dictionary, but these words were in no dictionary; they did not exist. New means of communication, new modes of transportation, have brought into being words that are freely used by even the least literate now but would have been dark to George Washington. Science and technology have produced many thousands of such words. And not a few of them, incidentally, are made in so arbitrary a fashion that the philologist of the future is going to have difficulty in explaining their origin.

We are squeezing language into a sort of shorthand. Charles A. Dana's New York *Sun* would have said "Those who were present voted"; now we say "Those present voted." We do not speak of those who were disappointed by the result of the voting, but of "those disappointed." We do not say "They radioed to the yacht, which was believed to be somewhere in the neighborhood of Boston," but "They radioed to the yacht, believed to be . . ." Pronouns are relieved of many of the duties formerly theirs.

'tis a causeless fancy." Consider these, that is to say these examples or instances, from recent print: "Interest in the outcome was greater than indicated in the figures"; "The reason the report will not go through is obvious." Newspaperese? The language of the journalist reflects the common usage of his day.

When I was a schoolboy we were drilled in the rules of grammar. Those rules were handed down to us almost as divine dicta. They could not be challenged. They had to be swallowed whole. Teachers baffled by questions generated in eager young minds had but to point to the book and say: "There is the rule!" And that settled that (that remark settled that challenge). There was no further question or argument about it.

The Parts of Speech were sacred. I wish I could roll back the curtain of the years and ask one of my teachers in the grades what to think of *iron* as the name of a metal, as an adjective in *iron pot*, and as a verb in *iron a shirt*. What she would have said about such a merry masquerade must remain forever a mystery.

Not that I reject, offhand, all the rulings of those good old days; they are simply at many points debatable. Is *iron* in *iron pot* truly an adjective, or is it still a noun, used with a function of identification for the noun with



BEAUTY is a priceless attribute. No matter whether nature bestows it or man creates it, all eyes turn in its direction. Beauty in typography turns the eye of every reader to your message

Well directed to creating attention for good typography is this copy, taken from a mailing piece by Warwick Typographers, St. Louis, Missouri

tians had both the thing and a name paralleling ours would not be incredible. But the American of a century ago did not have moving pictures, and it would be interesting if we could know just what the expression would have suggested to him.

Other omissions that would once have been at least mildly startling are now commonplace. "I think the election will go our way" and "He says he will not do it" manifest no respect for the once honored "that." Still, Shakespeare wrote "She tells them

which it associates? Are *he* and *she* in *he dog* and *she dog* adjectives, or are they pronouns of identification? Many disputants become lost in this twilight zone of grammar.

In those days, pedantic teachers would have condemned the advertis-

ing slogan "The slower it burns the cooler it smokes." But there's more business, more sales, in this crisp expression than in "The more slowly it burns, the more cool is the smoke." The outstanding characteristic of American speech today is vigor, and its vigor springs from the general desire to "say it fast."

While the grammarians groan, the people go on joyously making and speaking their own language; and what a strong, rich, elastic, and positively lovable language it is—this streamlined American language!

★ ★

Was the Printer at Fault?

It is generally customary to blame the printer for errors. Sometimes—frequently, in fact—the blame is justifiable, but not always so, for the printer's instructions often call for following copy, and especially is this true in the printing of legal documents.

A good instance of the change in meaning caused by the misplacing of a simple comma is given in the following, which has been reprinted several times, in each case with the same statement, "The mistake of a printer. . . ." We quote the item in full:

"The mistake of a printer makes it illegal to sleep in a hotel in the state of North Dakota. The law, as printed, reads: 'No hotel, restaurant, dining room or kitchen shall be used as a sleeping or dressing room by any employee or any other person.' We are told that a legislative act is necessary in order to lift the comma after 'hotel.' The mistake was made by the state printer and got by every department. This shows how a printer can play 'heck' with the other fellow's ideas."

It is not our intention to absolve the printer from blame, for it is his duty, or the duty of his proofreader, to catch such errors, and all errors in punctuation or construction, and at least "query" them on the proof, or bring them to the customer's attention in some other manner. But every experienced proofreader knows that all too frequently the customer insists on having copy followed regardless. Likewise, all too frequently the customer, for his own reasons, prefers not to accept the queries or suggestions offered by the printer or his proofreader. A great deal could be said about the carelessness of many printers with regard to proofreading, but let's have all the facts before placing all the blame on the printer.

DETERMINING EFFECTIVE TYPOGRAPHY

By John J. Kistler

CONTRARY to the opinion of many printers, effective typography depends not so much on the type faces as the manner in which they are used. By far the greatest amount of printing today is done with only a few faces: Caslon, Garamond, Bodoni, Cheltenham, and the new sans-serifs and Egyptian types. It is not necessary for any shop to have a wide array of type faces in order to produce good typography. Discrimination in the use of those at hand is the need.

The chief cause for so much poor or commonplace typography is that too few printers exercise any imagination in their work. They are satisfied to set up the jobs in the easiest way; they are mere stand-pat printers, too indolent and listless to try out a new idea, or to look for one.

For many years, typographic standards were measured, quite generally, by those set by Caslon and the printers of the early eighteenth century. Then about fifty years later along came Bodoni, at an opportune time, with his square-shaped, incisive types and his elaborate and effective use of white space. The Bodoni style remained in vogue until about the middle of the nineteenth century when typography, American in particular, went "haywire," and we suffered through a long epidemic of scrolls, twisted rules, and "aggravated" types. This lasted for almost half a century, until about the beginning of the present century we suddenly decided that Caslon and Bodoni were best after all. Only recently has there been any attempt to advance beyond this style, but now we are beginning to realize that the tempo of our living demands a faster pace in our typography, particularly in advertising, giving rise to "modernism" in typography.

The old idea of advertising typography was that there should be a picture or illustration at the top, a bold heading, then some light-face text type, and finally the name-plate or signature cut at the bottom. And we still have a large part of our advertising built after this fashion. There is, of course, a certain dignity and decorum to this conventional style, very appropriate to many kinds of printing, but it is rather slow when compared to our modern ideas. Just why it took so long for typographers to realize that an il-

lustration might, in many instances, be more effective if placed toward the center, along one side, or even at the bottom, is hard to conceive, unless it was that they were in a "rut" and didn't try to get out.

What is effective typography, and how may it be judged? Effective typography is any typography which fulfills the purpose for which it is intended; and the degree of effectiveness is in direct ratio to the degree with which it accomplishes that purpose. Affecting the degree of effectiveness are such considerations as: 1, Legibility; 2, attractiveness; 3, appropriateness; 4, simplicity; 5, arrangement.

Legibility is almost invariably a requisite to good typography in the conventional form. In the modernistic, or "streamlined," however, we frequently sacrifice legibility for the sake of atmosphere, to make an impression which very often is more forceful than any printed message. Generally, however, all printing should have a high degree of legibility, and in the conventional form, especially, type was made to be read instead of heard.

It is hardly necessary to say anything about attractiveness, because even here in America, where utility is demanded as a part of everything we do or make, we insist that our automobile, our kitchen range, and our printing be attractive as well as useful. We are fast developing an artistic sense, and printers must endeavor to make their designs as attractive as possible—keeping in mind that *attraction*, in many instances, is not beauty.

And this brings up the third point, that of appropriateness. We do not advertise fluffy silks with Cooper Black, nor do we use Trafont Script for advertising a gang-plow or tractor. Many attractive designs can be composed entirely of Cooper Black, but, obviously, the type selected should be appropriate to the subject matter.

Simplicity and arrangement may be considered together, for the advertisement or design which is simply and logically arranged will, in most instances, be the most effective. Logical arrangement is nothing more than the presenting of the various parts of the design in their natural order. We do not wish to confuse the reader by "jumping" him haphazardly here and there, but judiciously to direct his at-

tention to the points we wish to stress. And in this connection, remember that "all display is no display."

The easiest, but not always the most effective, way to set up a design is to build it upon the symmetrical plan; that is, with the left half a duplicate, in reverse, of the right half. This is accomplished automatically by cen-

the part of the typographer, and more attention to the matter of grouping. Modernistic typography is all built upon the asymmetrical plan, with the tempo speeded up. There are, unfortunately, no absolute rules or formulas which can be applied in building the asymmetrical design. Much depends upon the ability of the typographer,

who is building your house would think you were in need of attention if you asked him to move the bedroom from the north side to the south side of the house after it was all completed. But we printers don't think much about that sort of thing, for we continually tear down our jobs and build them up again. The use of a layout, a little time spent beforehand in visualizing, will save much of this needless waste of time and expense.

And while we are about it, let's also give a little thought to the paper to be used. The stock is just as much a part of the job as is the design, and often imparts a finish otherwise unattainable. Many type faces show up at their best only when used with certain finish papers. Old-style types, for instance, work best on antique or soft papers, while the moderns generally print better on hard papers.

Modernism, as applied to typography, is here to stay. It is very popular at present and quite likely will be for some time, if for no other reason than that it is different. But it will never entirely take the place of the conventional style because its use is more limited. It is particularly adaptable to advertising because of the dominating note of freedom and movement which underlies it. Many of the typographic atrocities which often are called "modernistic" are mislabeled; they are only the products of confused minds, and are lacking in about everything which the modern design should have.

Modernistic typography is, in the first instance, orderly, and, in the second instance, simple. The major notes are freedom and movement, and seldom do we see the modernistic typographer confining his work within the limits of a border. Modernism does not mean freakishness, but a simple, direct arrangement, unrestrained by conventional modes.

I do not wish to imply that the conventional style of typography is antiquated. As a matter of fact, the modernistic treatment has so many limitations that we shall always have a lot of good typography treated in the conventional manner. Where dignity, particularly, is desired, the conventional treatment is best.

The main reason why there is so much poor and ineffective typography today is because the printer does not visualize. Good printing is seldom accomplished by chance; generally someone has spent a little time beforehand in visualizing.

Styled for Young Men



Not a hat just for today and tomorrow, but a hat you may wear, sure in the knowledge that its style will last throughout its long life.

Eight to Forty Dollars

STETSON HATS

ON DISPLAY AT YOUR DEALERS

Styled for Young Men



STETSON HATS



Not a hat just for today and tomorrow but a hat you may wear, sure in the knowledge that its style will last throughout its long life.

Eight to Forty Dollars

STETSON HATS

Styled for Young Men



Not a hat just for today and tomorrow but a hat you may wear, sure in the knowledge that its style will last throughout its long life.

\$8 to \$40






Not a hat just for today and tomorrow but a hat you may wear, sure in the knowledge that its style will last throughout its long life.

Eight to Forty Dollars

STETSON HATS

Styled for Young Men

Upper left, symmetrical design, somewhat static. Upper right, balanced asymmetrical layout, simple but effective. Lower left, directed movement makes this layout effective. Lower right, modern layout, illustrating rhythm; planned illustration and minimum of copy are essential

tering each line of type or unit. Whether a border is used or not, the effect is the same, but a border usually improves this type of design, serving to keep it compact, and the interest of the reader within its limits.

The asymmetrical arrangement calls for more discrimination and ability on

and about the only rule which will work is for the printer to sketch a layout, or to form a mental picture of the design which he wants to get in type and then work it out.

Printing, perhaps, is the only major industry which works so much in a "hit-or-miss" fashion. The contractor

THE MONTH'S NEWS

Brief mention of persons, products, and processes; a review of printing events, past, present, and future

Organization Wins Again

Quick action in combating various trends or actions that would result in harm to the members of the industry has again been demonstrated by the Chicago Graphic Arts Federation through the defeat of a producers' tax which had been introduced in the Illinois State Legislature. The tax had been designed by the Department of Finance of the state to include those industries which through decisions of the Illinois Supreme Court are now exempt from the retailers' occupation tax.

Through earlier hearings at which representatives of the federation appeared with those of other groups it appeared that the bill containing this producers' tax was dead. Early in July, however, word was received that through a harmony program worked out by opposing factions in the legislature the bill had been included with others in an agreed-upon program for passage. It was a call for quick action upon the part of the federation, for the action was unexpected and time was short. Over the weekend the call was sent out to printers and others throughout the state, state senators and representatives were immediately contacted through telegrams, telephone calls, and letters, and representatives of the federation with others hurried to Springfield to combat the legislation, with the result that the bill died in committee, and the Senate adjourned without taking further action. More evidence of the value of a live trade association.

Harry S. Hayward Dies

Harry S. Hayward, formerly superintendent and later vice-president and general manager of the Hawaiian *Star-Bulletin*, and secretary and director of the Hilo *Tribune-Herald*, died recently at the home of his daughter, Mrs. Nevada Hayward Bolman, in San Francisco. He had been in poor health for some time, and had been visiting in California for several weeks.

Born in Pomona, California, in 1882, Harry Hayward had somewhat of a varied career, engaging in mining ventures in California and Nevada from 1906 to 1908, going to Alberta, Canada, in 1908 and starting the publication of a newspaper. In 1910 he went to Honolulu, taking the position of superintendent with the Hawaiian *Star* and continuing in that capacity when the *Star* and the *Evening Bulletin* were amalgamated in 1912, being made vice-president and general manager, also secretary and director of the Hilo *Tribune-Herald*, in 1921.

Mr. Hayward resigned from his newspaper activities in 1928 to enter the insurance field, selling his interests in 1935 but continuing

as an independent underwriter of life insurance. He took an active part in various civic, business, and other affairs, as well as Masonic orders, being adjutant-general of Hawaii with the rank of colonel from 1918 to 1921; Boy Scout Commissioner for Hawaii from 1914 to 1922; and aid-de-camp, with the rank of colonel, to the territorial chief executive during the administration of former governor Lawrence M. Judd.

Offset Newspapers

Under the title, "Offset Newspapers," a four-page tabloid paper has been distributed by the Webendorfer-Wills Company, Mount Vernon, New York, featuring "What a user thinks the offset press will do for the small newspaper," this constituting a letter written by a newspaper publisher setting forth his views of the future of offset printing in the weekly or small daily field.

The letter sets forth the advantages as well as the considerable saving in cost of production of a weekly paper on the offset press, using the Vari-typewriter or other self-spacing typewriter for text matter, and the newly perfected Print-A-Sign for display matter, also a modern camera for producing local pictures. Another important feature emphasized in the letter is the prominent part pictures are taking in presenting a story, pictures being the easiest story to absorb and retain, this bringing out the advantage of combining the camera and the offset press.

The entire paper is in itself a good demonstration of the possibilities that lie in the use of the offset press, being produced by that process, and showing reproductions of candid camera pictures, as well as views of the different Webendorfer offset presses.

Revamp Blotting Line

The Albermarle Paper Manufacturing Company, of Richmond, Virginia, has announced the revamping of its entire blotting line, taking advantage of developments in pulp and paper making, turning these developments into results that mean lower costs, and making blotting papers more attractive to advertisers as well as a better selling item for merchants and printers. Changes include the addition of a number of attractive colors in the Verigood blotting paper, giving a wider range of color selection and making a complete line of beautiful desk blotters; a change in the finish of the embossed blottings, Vienna Moire and Cavalier, making it possible to offer beautiful embossed desk blotters at lower cost; and other revisions in the Albermarle Halftone blotting, and the World and Reliance grades.

Endorses "Par for Printers"

Following a report presented by Past-President Earl R. Britt, the Executive Committee of the United Typothetae of America, at its meeting in June, gave full endorsement to "Par for Printers," compiled by Kenneth G. McKiernan, of Chicago, as a guide to efficiency in printing production. The resolution passed by the U.T.A. Executive Committee reads:

"Resolved, that after examination of the schedules contained in 'Par for Printers,' as well as consideration of the policies under which it is published at this time, the United Typothetae of America hereby endorses its use as a guide to efficiency in printing-plant operations and recommends it to printers in the interest of better management."

This brings additional endorsement for this valuable compilation of production standards. Three years or more ago, following a careful analysis of the standards, the Production Committee of the Chicago Graphic Arts Federation issued a report which resulted in formal endorsement by the board of directors of that organization. Other leading local trade associations have since taken similar action, many of them having sponsored "Par for Printers" and taken steps to place it in use by members.

In expressing its gratification of this additional endorsement the Production Standards Corporation, 737 North Michigan Avenue, Chicago, the publisher, states that "Par for Printers" will be constantly expanded and improved in order that it may always reflect the best of the most recent thought, experience, and investigation in the industry. Constructive suggestions whereby these aims may be fulfilled are solicited.

"Par for Printers" is also being published in a junior edition which contains information on printing operations covering sheets 22 by 28 inches in size and smaller, this being in response to requests from printers who do not handle the larger sizes.

New Linograph Showroom

The Linograph Corporation has announced the opening of a spacious new showroom for the display of its entire line of linecasting machines at its factory in Davenport, Iowa, this move having been made necessary by the wide interest that has been evidenced in the new Linograph "50." This new Linograph "50," which created so much favorable attention at the recent A. N. P. A. Mechanical Conference in Toronto, will naturally have a prominent place among the machines that will be on display in the new showroom.

A. T. F. Presents Silver Cup

At the annual dinner of the National Graphic Arts Education Guild, held during the annual conference in Washington, D. C., June 30 to July 2, a silver loving cup was presented by Thomas R. Jones, president of the American Type Founders, to be awarded for the outstanding exhibit of club work by a member club of the National Student Graphic Arts Society, and to become the permanent possession of the first club to win the award twice.

The National Student Graphic Arts Society, sponsored by the National Graphic Arts Education Guild, is an honor society of students now in printing departments of schools throughout the country. To qualify for membership, students must have an average standing of "A" or "B," in addition to character and leadership requirements. Eighty clubs are enrolled in the society representing fourteen states and the District of Columbia.

To serve as a clearing house through which specimens of printing are distributed to all clubs, the society publishes a monthly paper known as *The Club Crafter*. Outstanding specimens are sent by each club to the central office at the Langley Junior High School, in Washington, D. C., being distributed from that office to the different clubs. To this specimen exchange has been attributed a higher quality of printing in the schools having these clubs.

I. L. Gartland Honored

I. L. Gartland has been elected vice-president and director of the D. M. Bare Paper Company, Roaring Spring, Pennsylvania, in recognition of his outstanding work in modernizing the manufacturing system of the company, according to announcement made by the president of the company, Ivan Gardner. Formerly sales manager of the company, Mr. Gartland was responsible for the installation of an extensive research laboratory, and also created several papers for special reproduction processes, among them Twin Finish, which has eliminated the two-sided effect and made both the felt side and the wire side alike; also Gar-tone Book, which is manufactured and sold exclusively for color reproduction.

Entering the paper business as a technician about twenty-five years ago, Mr. Gartland has since been associated with American and Canadian paper mills, and is the author of a number of technical papers on important subjects, including a series of articles on color photography and color printing which he published in connection with the Gar-tone Book paper.

A practical papermaker as well as an experienced technician, Mr. Gartland has operated nearly every type of papermaking machine. He entered the sales field of the industry about sixteen years ago, being connected with a number of the largest paper manufacturers of the country.

Start New Binding Service

A new company, known as the Sloves Mechanical Binding Company, with quarters at 225 Varick Street, New York City, has been formed with the purpose of rendering a comprehensive modern binding service for advertisers, advertising agencies, printers, and publishers. The company is

headed by Jack Sloves, formerly vice-president in charge of sales of the Spiral Binding Company, who resigned that position to establish the new organization.

Mr. Sloves states that the service to be rendered by his new company will have three distinct functions, these being advisory, creative, and manufacturing. Impartial counsel will be offered as to the feasibility of any mechanical binding for a specific job; assistance will be available for the creation of distinctive and productive mechanically bound pieces; and the company will have complete manufacturing facilities to insure rapid and economical production.

The company has been appointed exclusive international agency for the Tauber-Tube, a new flat opening, perfect aligning binding made from a du Pont plastic material, and available in seven colors. It will also handle Paralex, the coil-type binding which permits perfect alignment of pages. The Slide-Binder, another new binding, will be ready for marketing next fall.

The Napco Duotone Book

While duotone printing is by no means a new process or a novelty, there is a grave question as to whether its possibilities for artistic effects have been fully recognized, or whether it has been used by printers to the extent it warrants. It may be that the volume here under review will lead to a "revival" or to a more extensive use of this method, for the book, carrying the title "The Napco Duotone—a Color Guide for Offset Lithographers," is the most effective demonstration of the effects that can be secured with the duotone that we have seen in a long time.

First off, the book is a handsome one, an excellent specimen of offset lithography, attractively bound in heavy covers and with plastic binding in blue, harmonizing well with the blue used in solid tones and in a screen effect as well as for the illustration which forms the prominent feature, a yellow band over which a portion of the title is printed running across the bottom and down the right-hand side. But the book is unusual in that it represents the pooling of the efforts



Advantages of duotone are well exemplified in this Napco Duotone book, which demonstrates the possibilities and effects, and also gives information on combining colors and other features

of a nationally known lithographing house, The National Process Company, Incorporated, 75 Varick Street, New York City, and the Fuchs & Lang Manufacturing Company Division of the General Printing Ink Corporation, of New York City.

A Napco duotone, by the way, is described briefly as "a lithographed reproduction in two impressions from duplicate halftones of the same original." One of these halftones, it is said, is contrasty, the other is softer and, with closer tone values, retains and emphasizes the essential detail of the subject. The screens are superimposed at a slight screen angle permitting each dot in the second color to appear slightly beyond each dot of the first color. In certain combinations of two contrasting colors the appearance of a third color in harmony with but surprisingly different from the two colors used is secured. The only originals required are black-and-white photographs, or black-and-white drawings suitable for halftone reproduction.

The book illustrates a number of subjects, showing them in the single color and also in the duotone, in some instances showing the same subject in several combinations of colors. In each instance a band of each of the two colors used is shown in the lower and upper right-hand corners of the page, and following each demonstration of one combination of colors there appears a separate page showing the two colors in large solid blocks and in a combination of screen effects, these features, combined with the other information given, making it an especially valuable treatise on the subject.

We are informed that there is a limited number of these books available for distribution for those of our readers who write on business stationery to the General Printing Ink Corporation, 100 Sixth Avenue, New York City. Do not delay your request.

New York Firms Merge

The L. H. Starkey Company has been merged with the Allen-Hall Company, Incorporated, 216 East Forty-fifth Street, New York City, according to a recent announcement, the sales and executive departments of the two companies having been merged and the combined business being conducted under the name of Allen-Hall Company. The company will specialize in printing for advertisers and advertising agencies, and better service for customers as well as expansion of mechanical facilities prompted the merger, according to a statement by the Allen-Hall officers.

William F. Frick, president of the L. H. Starkey Company since 1925, has been elected vice-president of the Allen-Hall Company. C. J. Schneider, formerly vice-president and treasurer of the Starkey organization also enters the new set-up in an executive capacity.

Harry L. Shibley Dies

Harry Lorne Shibley, president and manager of the Rosicrucian Press, San Jose, California, died on July 1, following an illness of more than three years. Born in Norfolk, Ontario, Canada, in 1879, Mr. Shibley was brought to the United States when but two years of age. He entered the printing business at Ogden, Utah, later going to Salt Lake City where he became engaged in the printing business as well as the

theatrical field, and twenty years ago went to San Francisco. He located in San Jose ten years ago, becoming connected with the Rosicrucian Press, and was an active member of the Rosicrucian Order.

Three years or more ago Mr. Shibley was forced to retire on account of illness, and in the fall of 1936 he and his wife toured Europe and Egypt. While in Jerusalem he suffered a heart attack which forced him to cut his trip short and return to his home.

Syl Apps Joins Walker Press

Followers of professional athletics, and especially of the game of hockey, will be interested in the announcement recently made by the Walker Press Limited, of Paris, Ontario, Canada, that Sylvanus (Syl.) Apps has been elected to its board of directors.



SYL APPS

Mr. Apps is a Paris boy who has made good as a professional athlete, being a member of the famous Toronto Maple Leafs of the National Hockey League, and named the most outstanding "rookie" of the year at the close of his first season in professional circles, the season of 1936-1937. In both of his two seasons he has been runner-up for point scoring honors.

Before entering professional circles Apps was a point winner for Canada in the 1936 Olympic Games held in Berlin. He distinguished himself in 1934 by winning the British Empire pole-vaulting championship at the British Empire games held in London, England. In 1937 he was named as Canada's outstanding athlete, an indication of the esteem in which he is held by the Canadian public and the Canadian press.

Coming from one of Ontario's oldest and finest families, Mr. Apps is an honor graduate of McMaster University, and while at college distinguished himself not alone as an athlete but also as a scholar of more than average ability. But a few months ago, incidentally, he took upon himself the obligations as well as the joy and pleasure of married life.

The Walker Press Limited, in adding Mr. Apps to its board of directors, has made an excellent choice, one that undoubtedly will bring it considerable added prestige.

Webendorfer Pension Fund

As a means toward encouraging thrift and economy among its employees, as well as to stimulate a keen interest in the successful operation of the company, the Webendorfer-Wills Company, Incorporated, offset press specialists, of Mount Vernon, New York, has established a pension fund which offers protection against the vicissitudes of old age and also provides for the distribution by the company of a certain portion of its net earnings among its old and trusted employees.

According to the trust agreement governing the fund and its operation, each employee, except officers of the company, who on the first day of any calendar year has been in the continuous employ of the company for at least two full calendar years shall contribute 2 per cent of the amount of his salary to the fund, this amount being deducted at the time the salary is paid. The company, within ninety days following the close of each calendar year, pays into the fund a sum at least equal to the contribution of each employee, unless the operation of the business results in a net loss, in which case the company may, if it so elects, be relieved of its contribution for the period.

Provision is made in the trust agreement for a sick benefit fund, for loans to employees in cases of dire necessity when circumstances warrant, for payments to beneficiaries in the event of the death of any employee, and other contingencies; while upon retirement, whether due to having reached retirement age, or to illness or physical incapacity, the employee receives all contributions paid into the fund both by himself and the company plus all the earnings thereon.

Under the terms of the trust agreement the Webendorfer Pension Fund is administered by trustees and an advisory committee. The advisory committee is composed of five members, two being appointed by the board of directors of the company, two elected by the participating employees, the fifth member, a participating employee who acts as secretary of the committee, being appointed by the company. The members of this advisory committee elect two of their number to serve as trustees, these two trustees having custody, control, and management of the fund subject to approval of the committee.

To give impetus to the successful establishment of the fund, the Webendorfer-Wills Company made an initial contribution of \$50,000. Of this amount, \$561.30 was credited to the sick benefit fund, the balance being credited to the accounts of each of sixty employees named on a list appended to the agreement, with the stipulation that in the event any of those sixty employees who were named were not signatories to the agreement the amounts set opposite their names were to be transferred to the sick benefit fund.

Moves West Coast Offices

The Ideal Roller & Manufacturing Company, manufacturer of rollers for printers and lithographers, has announced the removal of its Pacific Coast offices to 952 Folsom Street, San Francisco, California. Ralph Dickson, who took charge of the West Coast division a year ago upon the retirement of J. E. Dolan, has found it necessary to occupy larger space with better facilities for demonstrating and displaying the company's line of products, hence the change.

United Printers Association

The United Printers Association of Greater New York has recently been revived for the purpose of creating a better understanding and to promote good will in the graphic arts industry, and to improve its morale through a systematic education of printing plant owners. Harry G. Kriegel, of the Superior Printing Ink Company, has been appointed managing director, and the publication of an organization bulletin known as *The U. P. A. News*, of sixteen pages and cover, 5½ by 8½ inches in size, has been started to publicize the work of the association and to carry essential information to members, this to be published on the first and fifteenth of each month.

Among the activities the association will sponsor for its members are credit, collection, business, and information bureaus, also a legal department for giving advice.

Officers are Saul N. Shaffer, Chopp Printing Specialties, Incorporated, chairman of the board of directors; Albert Kaplan, Community Printing Company, president; Hyman L. Berman, Berkshire Printing Company, Incorporated, vice-president; Seymour Hurwitz, Conroe Press, Incorporated, secretary; and Benjamin Weitzman, Panama Press, treasurer, all of New York City.

Typographers' Convention

Advertising typographers will gather at Virginia Beach, Virginia, October 3 to 5, for the twelfth annual convention of the Advertising Typographers of America, Incorporated. Subjects of timely interest and importance will be discussed, reports of committees will be presented, and addresses will feature technical subjects as well as new developments.

Headquarters will be at The Cavalier, one of the country's famous resorts, where every facility for sports and enjoyment is offered.

Trade Composition Week

September 19 to 24 will be trade-composition week. Members of the trade-composition industry, under the direction of the International Trade Composition Association, will during that week carry out an active program aimed at promoting their special interests. Visits to plants will be arranged to demonstrate the facilities available for producing machine composition and for rendering service to the trade, and local groups will have special events planned to promulgate a better understanding of what trade-composition service actually constitutes.

Dr. Charles H. Herty Dies

Dr. Charles H. Herty, who has distinguished himself through his work in opening up the possibilities for papermaking in the South, died at Savannah, Georgia, July 27, at the age of seventy-one years. At one time connected with the United States Bureau of Forestry, Doctor Herty turned his attention to the problem of developing new sources for wood pulp.

Last January, at Fernandina, Florida, the first unit of a new \$9,000,000 pulp and paper mill was opened, the day of the opening being set aside by the city as a special celebration to commemorate the starting of a new industry. Special honor was accorded Doctor Herty as the man who, through his intensive research, had developed the new sources of

papermaking materials which made that new industry possible for the South, and opened up the way for utilizing the huge pine forests of the South for making bond and book papers as well as news-print.

S. Clayton Wicks Passes

When S. Clayton Wicks passed away on June 23, after a short illness in Chester Hospital at Chester, Pennsylvania, the end was written to the brilliant career of another outstanding printer. At the time of his death Mr. Wicks was president and treasurer of The



S. CLAYTON WICKS

Biddle Press, Incorporated, of Philadelphia, the organization with which he had been connected in various capacities since he entered a partnership which purchased The Biddle Press in 1910.

Mr. Wicks started his printing career at the age of eighteen, when he became an apprentice with the George H. Buchanan Company. After several years as a journeyman he took to selling, and as an executive-salesman he demonstrated his success through the enterprising organization which he helped to build, also by his multitude of friendly customers.

Vitally interested in U. T. A. work, Mr. Wicks served as president of the Typothetae of Philadelphia at one time, in addition to being active on various committees. His interests extended into other fields as well as printing, and he took an active part in Masonic bodies, also civic affairs, being for ten years burgess of Chester, the suburb in which he lived.

Mr. Wicks secured his education at the University of Pennsylvania, Wharton School, specializing in business and finance, being graduated in 1907.

The good work Mr. Wicks has done in graphic arts circles undoubtedly will be carried on by his son, S. Clayton, Junior, a graduate of Carnegie printing department, and at present a member of The Biddle Press staff.

Consider Sale of Subsidiary

R. Hoe and Company, Incorporated, has announced the calling of a special stockholders meeting for August 17 for the purpose of considering the sale of the company's English subsidiary, R. Hoe and Company, Limited, an offer that is considered favorable having been made by R. W. Crabtree & Sons, Limited, of Leeds, England.

The notice to stockholders states that R. Hoe and Company, Limited, is an entirely owned subsidiary company, all of the stock of which is pledged under the first mortgage of the American company. It was incorporated under British law in 1911, prior to which time, however, a manufacturing unit of the American company had operated in England for about forty-five years. The English subsidiary manufactures printing presses of British Hoe design, also printers' machinery and supplies, its principal products consisting of large newspaper, multi-color, rotogravure, and magazine presses, which are sold principally in England and Europe, but also in Asia, Africa, South America, and Australia.

The plant of the English subsidiary consists of scattered buildings not adapted to modern production methods, and approval of the contract, it is stated, will eliminate the problems connected with the building of a new London plant. Approximately \$2,280,000 will be paid by the purchaser under the proposed terms, subject to adjustments.

New I. T. U. Lessons

Two units of the new I. T. U. lessons in printing, a series of practical printing texts, published by the Bureau of Education of the International Typographical Union, have just been received for review. These are lessons 6 and 8 in Job Unit IV, the first covering "What the Printer Should Know About Paper," the second "What the Printer Should Know About Ink."

The high standard that has been maintained throughout the lesson material in the I. T. U. courses is too well known to require further mention here. In both of these new lessons that same high standard has been continued. The importance of the materials, paper and ink, is stressed, a brief historical review of their development is given, then the practical details pertaining to their manufacture and use.

The lesson on paper includes, following descriptive matter on the different kinds of paper and their uses, such subjects as the grain in paper, the importance of folding with the grain, how to find the grain, how to figure sizes and weights, how to cut stock, and so on through to the care of paper knives and other implements.

Ink manufacture is described in the second lesson (No. 8) with details pertaining to pigments and vehicles, the suitability of inks for different stocks and to the job, causes and remedies for offset, how to use metallic inks, new quick-drying inks, use of double-tone inks, overcoming ink troubles, causes and remedies for improper inking, testing and mixing inks, and so on.

At the back of each lesson pamphlet appears a chronology, a summary, an instruction sheet for use in schools, and practice exercises, also supplemental questions, all well designed to bring out and more thoroughly impress upon the student or reader the essential information given in the texts.

Form Tri-State Association

"More profits through closer cooperation" was the theme of a conference of printers of three states—Kansas, Nebraska, and Oklahoma—held in Lincoln, Nebraska, on Saturday, June 25, the culmination of which was the formation of a permanent organization to be known as the Tri-State Printers Association. Fred Ress, of the Woodruff Printing Company, Lincoln, was elected as the first president; N. C. Leary, of the Irvin A. Medlar Company, Omaha, vice-president for Nebraska; Dee Allen, of the Wichita Eagle Press, Wichita, vice-president for Kansas; Bert Beals, of Beals & Morrison, Incorporated, Oklahoma City, vice-president for Oklahoma; Marshall Crawford, of the Capper Printing Company, Topeka, Kansas, secretary-treasurer.

Held at the Hotel Cornhusker, with sessions in the morning and afternoon, the evening was given over to a banquet at which 105 were present, the toastmaster being Kendrick Ott, of the Woodruff Printing Company, Lincoln. Speakers during the conference included J. L. Cockrell, of the Mid-West Printing Company, Tulsa, Oklahoma, a member of the executive committee of the United Typothetae of America, who was largely responsible for the holding of the conference; T. G. McGrew, field secretary of the U.T.A.; Kenneth G. McKiernan, of George F. McKiernan and Company, Chicago, and president of the Production Standards Corporation; J. E. Lawrence, managing editor, Lincoln *Daily Star*. Reports were given by representatives from a number of the cities in the three states, among them J. R. Price, Tulsa; Bert Leary, Omaha; Marshall Crawford, Topeka; Ted Harmon, Guthrie, Oklahoma; Clifford A. Stanley, Wichita; Fred Graves, Lincoln; E. W. Augustine, Grand Island, Nebraska; A. T. Milburne, Beatrice, Nebraska; Francis Robertson, Hastings, Nebraska.

The committee appointed to consider forming a permanent organization consisted of C. H. Armstrong, Wichita; Marshall Crawford, Topeka; C. L. McDonald, Tulsa; Ted Harmon, Guthrie; Harvey Milligan, Omaha; Art North, Lincoln.

Increase Sales of Paper

Holmens Bruk, manufacturer of paper, pulp, and textile goods, of Sweden, reported a steady increase of production for the year 1937, sales of news-print, which constitute the major part of its operations, amounting to 26,350,000 crowns, while the total sales for the preceding year, 1936, were reported as being 22,820,000 crowns. The output was increased from 146,644 metric tons in 1936 to 156,907 metric tons in 1937. The company has rationalized its manufacturing methods, erected a new sulphite pulp bleachery, and made other increases in its manufacturing capacity, and has ordered new machinery for manufacturing wrapping paper.

Charles P. Howard Dies

Charles P. Howard, president of the International Typographical Union since 1926, died suddenly on Thursday, July 21, at Colorado Springs, where he had been attending a meeting of the Union Printers' Home trustees. Howard had left a session of the meeting and gone to his room at the hotel to rest, and when Mrs. Howard, who had accom-

panied him to Colorado Springs, returned to the room she found him dead. Death was attributed to a heart attack as he had been subject to such attacks for the past five years and the high altitude at Colorado Springs evidently had aggravated the condition.

Howard was fifty-eight years old. He was born in Chrisman, Illinois, learned the printing trade and worked in small job and newspaper plants, finally going to Tacoma, Washington, where he became a member of the union. He was connected with the United States Department of Labor during the



CHARLES P. HOWARD

World War, was elected vice-president of the I. T. U. in 1922, serving until 1924, started work for the *Chicago Tribune* in 1925, and in 1926 was elected president of the I. T. U. He was defeated at the recent election by Claude M. Baker, of San Francisco.

During the formation of the graphic arts code during the early days of the N. R. A., Howard achieved considerable recognition for the effective manner in which he compiled and presented the case of the unions at the public hearings, and the constructive attitude he evidenced. Later he espoused the cause of the Committee for Industrial Organization, the C. I. O., headed by John L. Lewis, and though the I. T. U. remained an affiliate of the American Federation of Labor, Howard took an active part as secretary of the C. I. O. Baker, who defeated him for re-election, was a strong A. F. L. supporter.

Plan Paper Pulp Mill

Plans for the erection of a paper factory to be started as soon as financial arrangements can be completed have been drawn up by a British engineer who has devoted considerable time studying the possibilities of producing Kraft paper in South Africa. Working for the past three years on his study he has finally been successful in finding a suitable raw material in the timber grown in the George-Knysna district of Cape Province, and expects arrangements for the mill completed in the near future.

Promote Printing

Printers of Grand Rapids, Michigan, working through the Graphic Arts Association of the city, are conducting a promotional campaign with a view to creating a greater respect for printing among buyers. Cards, two of which have already been mailed, have been planned, carrying pertinent messages well calculated to emphasize the importance of printing, these being distributed among the membership of the association for enclosures with outgoing mail.

The first of these cards carried the following quotation by Orcutt: "The Art of Printing is the most important invention that was ever introduced to the world in its effects on the human mind, and of consequence on all civilized society; it preserves and disseminates all discoveries and improvement in the arts and sciences; it commemorates all other inventions; it hands down to posterity every important event; it immortalizes the actions of the great and good; above all, it extends and diffuses the word of God to all mankind."

The second card carries a quotation from *THE INLAND PRINTER* for July, 1933, which reads: "In 1441 printing was discovered. At that time the past was a vast cemetery with hardly an epitaph. The ideas of men had mostly perished in the brain that produced them. The lips of the human race had been sealed. Printing gave pinions to thought. It preserved ideas. It made it possible for man to bequeath to the future the riches of his brain and the wealth of his soul. When people read they begin to reason, and when they reason they progress."

Frank Whitwam, manager of the Grand Rapids Graphic Arts Association, advises us that the plan was adopted in line with the suggestion made by U.T.A. secretary Elmer J. Koch at the meeting of the Seventh Zone Typothetae Federation, held in Indianapolis in May, and it is the association's contribution to what is hoped will become a national effort to promote a greater respect for the printing industry among buyers of printing.

New Paper Mill for Chile

Plans for building a new paper mill are in progress, a company to be known as the Compania Chilena de Celulosa y Papel being in process of formation, the principal interests behind the new company being the Sociedad Imprenta y Litografia "Universo," of Valparaiso, Chile, which publishes several magazines and also does printing and lithography, as reported in *World Machinery News*, issued by the U. S. Bureau of Foreign and Domestic Commerce.

The company will have its head office in Santiago, and the factory, which is to include both a paper mill and a cellulose mill, is to be erected near Valdivia, the annual capacity of the mill to be 3,000 to 4,000 tons, all of which, it is said, can be used by the Sociedad Imprenta y Litografia "Universo."

Wants Specimens of Printing

The Association of Young Master Printers in Holland is desirous of securing a collection of examples of good printing, and will appreciate receiving samples, which should be sent to the following address: Vereeniging Van Jonge En Aanstaande Drukkerspa-troons, Heerengracht 124, Amsterdam-C, Holland.

Camera Aid to Newspaper

An interesting story of what one small newspaper has done in the way of building up circulation, prestige, and good will, as well as profits, through the use of a camera is told in a booklet of twenty pages and cover published by the Folmer Graflex Corporation, of Rochester, New York, copies of which can be secured by writing to the Folmer organization. The paper mentioned is *The New Era*, of Riverton, New Jersey. The story is told by the paper's advertising manager, Karl W. Latch, and it gives the complete case history of the paper's experience with a Speed Graphic camera and limited darkroom equipment, showing how it enabled the publisher to meet the competition of one other paid-circulation paper and two free-distribution papers.

How local news pictures were used by the publisher, not only in his editorial department, but also in his advertising and job-printing departments, with the result that he was able to show a profit of 138 per cent on his original investment during the first year; the increases in circulation, paid advertising space, job printing, and so on, all are set forth in the story. Included in the booklet is an eight-page section printed on newsprint and showing some of the pictures printed in *The New Era*, a demonstration of how the paper uses the camera to give a local flavor. Illustrations showing how the camera has been used for producing illustrative material for job printing are also included.

Four Colors, "Four Roses"

Progressive proofs of four-color process illustrations have frequently been shown by printers and photoengravers in connection with their advertising. Unusual, however, is the way in which the demonstration has been tied in with a whiskey-manufacturer's advertising. Frankfort Distilleries, Incorporated, of Louisville and Baltimore, in its full-page advertisement in *Esquire* for July, outlines all the steps.

The display starts with the yellow plate of the illustration, then shows the red and yellow combined, then the yellow, red, and blue plates combined, and finally adds the black to produce the finished picture. The wording under number four, in part: "Now look at the completed picture. Here—now that the black plate has been added—is the result of skilfully combining *all* the virtues of *four* separate color-plates. And, in very much the same way, *all* the virtues of several straight whiskeys have been combined in Four Roses to produce *one* whiskey finer by far than any of the separate whiskeys could be alone . . ."

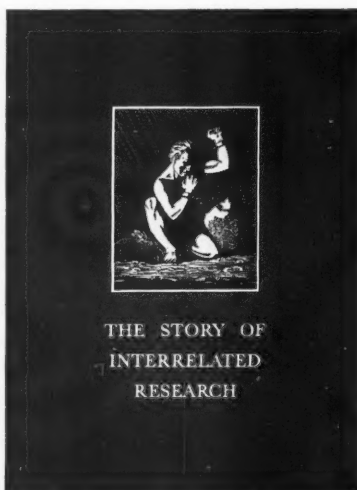
Incidentally, in addition to being a smart piece of advertising, the printing is excellent, and we might add that it should give the average reader a clear idea of what is involved in the production of an illustration in colors. The advertisement is scheduled for insertion in several national publications.

Charles J. Herold Dies

Charles J. Herold, of New York City, president of the Polygraphic Company of America, printers and lithographers, passed away on Sunday, June 5, at his home in New York. Mr. Herold, who was forty-nine years of age, had been in ill health since undergoing a major operation a year ago.

Interrelated Research Described

Increasing recognition has been given to the vital importance of research in recent years, and different groups in many fields have been advocating plans for the extension of research work on a coöperative basis. The great extent to which scientific research has been developed, the important part it has played in the development of new methods and new processes, the effect it has had and is having on our methods of production and many other phases of our daily existence—these are things we find difficult to realize.



Published by the Interchemical Corporation

An interesting story of what is being accomplished in one particular branch of the printing field through interrelated research is presented in a booklet, "The Story of Interrelated Research," published by the Interchemical Corporation, New York City. Devoted primarily to study of the application of a film or coating to a surface, in some cases for protection, in others for decoration, the Interchemical Corporation combines the research work of several companies producing inks for printing and lithographing, dry colors, and so on. Starting with the International Printing Ink Corporation, which produces inks for every printing and lithographing purpose, the corporation includes the In-Tag Company, rotogravure inks; Ault & Wiborg Corporation, industrial finishes, paints, lacquers, and varnishes; the Ault & Wiborg Carbon and Ribbon Company, Incorporated, carbon paper, typewriter ribbons, and writing inks; United Color and Pigment Company, Incorporated, dry colors, Lithopone, Unitane (titanium dioxide); Virginia Chemical Corporation, Unitane (titanium dioxide); Aridye Corporation, textile printing materials; Chambon Corporation, Champlain high-speed multicolor presses and Perfect Circle engravings; Continental Color Corporation, color coatings for kraft and jute container stocks.

How these various divisions have been united through their common interest, the basic philosophy dictating the approach to the major research problem, how the specialists are organized into groups for working on specific projects, on through the development of Vaporin, Lithox, Holdfast, Aridye, and Polymerin—are related in the booklet.

Wrenn Makes Ad Survey

As an aid to those who are ever on the lookout for ways and means of creating greater interest in their advertising, the results of a rather comprehensive survey have been published by the Wrenn Paper Company, Middletown, Ohio, under the title of "A Report of the Public Interest in Radio, Newspaper, Magazine, Billboard, Business Paper, and Direct Advertising." The Gallup research method of aided recognition and recall was used in making the surveys, which were conducted by trained investigators.

As published in booklet form, thirty-two pages and cover (8½ by 11), the report contains much of interest and practical value to all having to do with the production of advertising in its various forms. It is rather extensive, each class of advertising having been treated separately.

Taking but one section, that for direct advertising, we find that twelve concerns were invited to submit pieces of their direct advertising to be checked in the survey, and then more than 3,000 consumers in the St. Louis metropolitan market were selected to receive all the different pieces making up the test group. The distribution was arranged so that investigators called and interviewed the recipients within from four to seven days after the pieces had been received. Thus the charts for this section of the book show the percentages of respondents who remembered having received the pieces; those who reported having opened and glanced through the pieces; those who remembered having opened and read the pieces; and the percentages of respondents who recalled the identity of the product or advertiser.

Under the heading of blotters, the specialty of the Wrenn Company, charts show the percentages of men and women who remembered the blotters and identified the advertisers.

Color stimulation was also a part of the survey, ten colors having been tested and a complete tabulation of rankings of those identifying the product or advertiser, according to color, being included in the report. Here, it is interesting to note that under recognition, light blue ranked highest with women and second highest with men, while light green took first place with men and second place with women. Red ranked third with men, but ninth with women. Yellow took fourth place with women, but fifth with men. And so it goes through the ten colors included in the investigation.

The colors were also tested as to reader-interest, and product identity, light blue retaining first rank with women in reader-interest, also in product identity; while light green was first in reader-interest with men, and dark green took first place in product identity where tested.

In the summary it is stated: "From the results obtained, many interesting conclusions may be reached. To reach conclusions, however, is not our purpose. Rather it is our hope that those who receive this report will be able to put the information to good use."

Purchases Control of W. N. U.

According to reports issued this past month, control of the Western Newspaper Union has been purchased by John H. Perry, president of the American Press Association. Mr. Perry has been elected to the presidency of the W. N. U., succeeding H. H. Fish.

Color Indexed by "Prophet"

"The Color Prophet," which is a highly appropriate name for it, is a new book on color, or, better, a new color guide, which is the result of about fifteen years of study on the part of its compiler, Herbert W. Schild, who as an advertising man was forced into the position of having to develop some method by which it was possible to tell in advance just what results would be secured from different colors and combinations of colors. It is unique from the standpoint of the manner in which the colors and combinations are shown, making it possible to select any of a very wide variety of color combinations and to tell in advance how they will appear when finally printed.

Here in "The Color Prophet" there are 48 hues and colors for each of 176 color combinations. Also, 32 different faces of type are shown printed in the key color and in the second color, both as straight type and as reverse plates. Likewise, each section of the book, which the compiler refers to as a "forecaster," shows 15 different illustrative effects, and as there are four sets of plates used in the book a total of 60 different illustrative effects are shown.

Bound in a loose-leaf binder, the book consists of a series of four-page sections, each section printed on the two inside pages. In the upper right-hand corner of each "forecaster" is a "color blender," consisting of 48 blocks showing all the values and hues that can be secured from the combination of two colors, these blocks ranging from the solid colors, printed separately and also overprinted, down through the different screen values to 15 per cent. Immediately to the left of this "color-blender" is shown a halftone printed in each of the two colors used on the section, while below are small round spots, or "bullets," ranging from 4 point to 18 point, and rules running from one-half point to 6 point, these being printed in each of the two colors. Also on the right-hand side of each "forecaster" is a series of eight examples showing the appearance of type printed solid in the darker color over the lighter color, in solid reverse with solid underall, with type in one color printed over a screen of the second color, and so on.

On the left-hand side of each "forecaster" are shown line cuts in six different combinations of the two colors, also four halftones giving the effects secured through printing a highlight halftone in the darker color over a solid tint and also over a 40 per cent screen of the lighter color, printing in the lighter color over the solid and 40 per cent screen of the darker color, and a duotone. Below, are two reverse plates, printed in each of the two colors used, and two panels of type likewise printed in each of the two colors. Across the two-page spread at the bottom is a reverse plate printed in the lighter color on one side and in the darker color on the other side, thus demonstrating the effect secured from the plate in each of the two colors.

Each section, or "forecaster," has two celluloid-covered tab indexes or color-finding guides on which are shown the colors used on the section, thus making for easy reference or finding of the different colors.

The loose-leaf construction, and the entire general design of the book, make it a pleasure to employ.

"The Color Prophet" is published by the Ridge Publishing Company, Chicago.

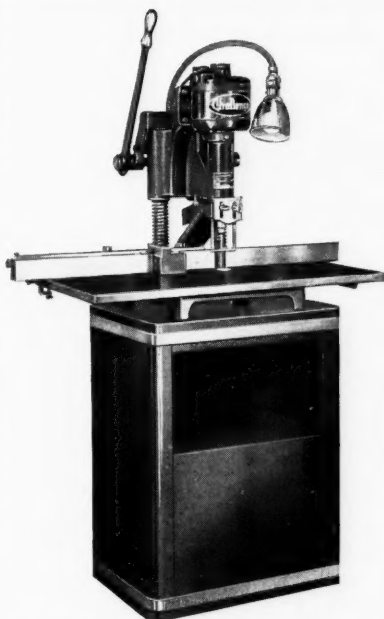


Brief mention
of the newest

products and services offered to workers in the graphic arts field

What's New

STYLE M PAPER DRILL is the designation given a new, low-priced bench model added to the line of the Challenge Machinery Company, Grand Haven, Michigan. Hand powered with a motor-driven ball-bearing spindle, this new paper drill uses the same standard hollow drills as the larger Challenge machines, accommodating drills from one-eighth inch up to and including one-half inch in diameter. Maximum setting of side



The New Challenge bench model paper drill

guide is 18½ inches. A three-stop multiple side guide is included as regular equipment on the Style M drill, although additional stops can be added at any time as desired. Also standard is the Challenge Flexolite, which provides proper illumination no matter where the machine is placed.

The Challenge slotting and round-cornering attachments may be used with the new Style M drill, these being easily attached at any time for slotting, slotting, V-slotting, or round cornering, these attachments being optional equipment. The machine may be purchased either with or without the modern steel stand.

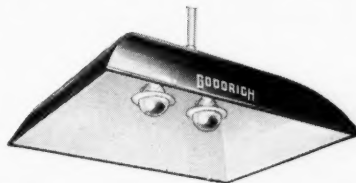
PLATE-TAK, a new method for mounting cuts which does away with the use of tacks or cement, has been announced by the Certified Dry Mat Corporation, 342 Madison Avenue, New York City. While the method is not recommended for use on cuts from which printing is to be done direct, it is claimed to be an effective method for use

in composing rooms on cuts to be used for stereotyping, for which purpose it has been especially developed. It is suitable for use on either wood or metal bases, and involves the use of a super-thin adhesive or gummed tape which is placed between the plate itself and the base.

AN AUTOMATIC gas-burning device which the manufacturers claim has many unique features has been announced by the Hoy Offset and Static Eliminator Company, Cincinnati, Ohio. Scientifically constructed of one piece of steel, which constantly radiates an even heat of the desired temperature, the device is so designed that the sheet passes over the heated steel plate before coming in contact with the direct flame. Heat is thrown down into the jogger on the printed sheets as well as up onto the sheet being delivered.

Proper mixture of gas and air, regardless of the size of the flame, is said to be assured at all times by an induced-draft equalizer. This device is automatically controlled by a solenoid valve. There is no pilot light, a high and low flame being used instead, and both being adjustable. The device can be used at the cylinder as a static eliminator, and is said to be effective in this position when a fly delivery is in operation. It is adaptable for all makes of flat-bed presses and web presses, and for Miehle verticals.

"SPRAYLITE," a newly designed lighting fixture which produces the soft, diffused quality of illumination essential for close detail work such as in composing rooms, has been announced by the Goodrich Electric Company, 2900 North Oakley Avenue, Chicago, Illinois. The fixture is finished in vitreous-fired porcelain enamel, pure white inside, and measures 28 by 36 inches, thereby insuring a large reflecting surface for the proper diffusion of light to eliminate shadows and relieve eye-strain. It uses bowl-silvered lamps, and all harshness is eliminated by the specially designed "no-glare" louvers fitting the lamp's bowl-silvered line.



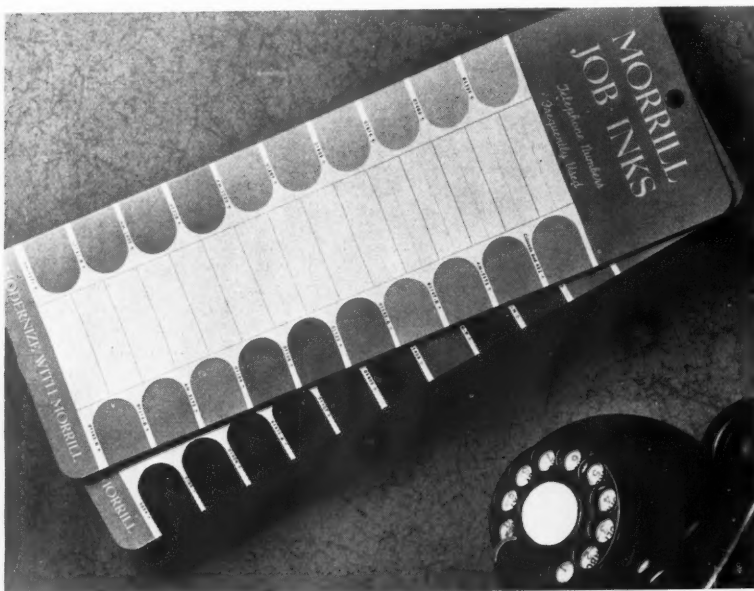
New light fixture for close detail work

Ease of keeping the fixture clean is cited as one of its outstanding features—requiring no glass covers, it is said, cleaning is reduced to the simple matter of occasionally wiping off the lamps and reflecting surface with a damp cloth. Being of the inverted dome type, the Spraylite delivers maximum service.

MORRILL JOB INKS are effectively shown on a handy double wall card, 5 by 15 inches, down the center of which is arranged space for writing in telephone numbers frequently used. The mailing is distributed by the George H. Morrill Company, New York City. The card is arranged in two sections, both the same size, fastened together at the top with an eyelet, the first section showing the range of colors from light yellow through the reds down both sides, the second section having three rows of colors, starting with light blue and going through to black. In all, fifty colors, or shades, are shown with the formula numbers underneath. On the back is a table of characteristics with a key, by reference

manency in construction, and a minimum requirement of attention. All unnecessary weight has been eliminated, yet the unit is substantially built, is compact, clean-cut, and attractive. All important parts have been cadmium plated for protection and permanency, and the portable units ride on ball-bearing rubber-tired casters. And also, the SprayOmatic operates automatically at the speed of the press, whether it be slow, half speed, or full speed, or it can be set to spray continuously if so desired.

MONOTYPE TWENTIETH CENTURY family of type faces is presented in an effective showing in a new folder of sixteen pages,



Combination ink chart and telephone-list wall card, issued by George H. Morrill Company

to which it can readily be found whether any particular color or shade is permanent, almost permanent, or fairly permanent; whether it is transparent or opaque; whether it is waterproof, bleeds slightly or badly; whether or not it is suitable for paraffining; whether it is affected by alkali or alcohol; and whether or not it is suitable for baking.

OFFSET-ELIMINATING equipment that is said to work on a principle entirely different from that of any other similar equipment is offered by SprayOmatic Products Company, Cincinnati, Ohio, in its new SprayOmatic offset eliminator. New-type gun, new-type switch, complete air operation, simplified finger-tip control, no wearing parts—these are among the features of the new equipment set forth in a folder recently issued. The density and timing of the spray are controlled by a simple finger-tip device, illustrated and described in folder. Illustrated also are the six different types of equipment: the gravity portable, both with and without compressor, also the gravity stationary, the pressure portable, both with and without compressor, and the pressure portable with double head.

Included among the improvements in the new equipment, as set forth in the folder, are simplicity and efficiency in operation, per-

punched to fit the regular monotype binder of type faces. This family of faces includes a series of sans-serif letters in various weights and versions which offer a wide range of typographic choice, their adaptability permitting their use throughout the entire range of sizes from 6- to 72-point, and in any desired measure. There are now eleven members in the family, specimen sheets of which may be secured by addressing the Lanston Monotype Machine Company, located at Twenty-fourth and Locust Street, in Philadelphia, Pennsylvania. Shown in the folder are the light, ranging from 6-point to 18-point in paragraphs, with 24-point to 72-point in single and two-line showings, also the characters in the fonts, this style of presentation being followed for the light italic, the medium italic, medium condensed, bold, bold italic, extrabold, extrabold italic, extrabold condensed, and extrabold condensed italic.

SULGRAVE PLATE, cover, and laid papers are shown in an effective manner in a new portfolio distributed by the Standard Paper Manufacturing Company, of Richmond, Virginia, the sample books, or portfolios, having been sent to all the company's distributors, by whom they will be distributed to the trade. Displayed in rainbow effect are the matched colors of the three grades of paper,

demonstrating the advantages of using matching colors for the cover and inside pages of booklets, as well as for direct-mail pieces with matched-color return cards, and other uses where a one-color scheme is desired. The portfolio includes specimens.

A NEW PRESS, known as the Superior Multicolor Press, in two models, has been introduced by the Bathrick & Palmer Machine Company, Incorporated, Elkhart, Indiana. It is fully automatic in operation and prints from the roll of stock to finished roll of labels in one, two, three, or four colors in one operation. Or the machine quickly can be adjusted from rewinder to cut-off and conveyor, the cut-off being adjustable, which simplifies setup, and the belt conveyor indexes along as each card or printed piece is cut off. A screw adjustment keeps the conveyor belt at the proper tension at all times.

The rewind unit is so constructed that there is no slippage of paper on roll, thereby eliminating smudging or unnecessary offsetting, and the rewinder is belt-driven by means of 3¼-inch multiple-steel disc friction with brake attachment, which allows deep perforation in the web of paper without danger of breaking the web. The press takes paper from the rear, the maximum size roll being 5 inches wide by 24 inches diameter. It uses standard type-high material, electro-types, engravings, and so on.

The ink carriage is built into two units, the upper half carrying two spreader rolls and two vibrator rolls, while the lower half carries four composition rolls, the upper and lower units of the carriage being easily assembled or disassembled for cleaning. The ink fountain is furnished with dividers for one, two, three, or four colors, is accurately adjusted to insure proper distribution of ink at all times, and has hardened steel roll with steel blades.

Floor space required for the new Superior Multicolor Press is 24 by 24 inches, and the weight is 1,000 pounds. Model A, the small press, which takes 3½ inches wide, with 2¼-inch pull adjustable by one-eighth inch, is equipped with unwind, grippers, tympan, one chase, ink fountain with two dividers, revolving ink plates for one, two, or three colors, and ink carriage with vibrators and composition rollers. The enlarged Model A press, which takes 5 inches wide, with 9-inch pull adjustable by one-eighth inch, is equipped with unwind, grippers, tympan, one chase, ink fountain with three dividers, revolving ink plates for one, two, three, or four colors, and ink carriage with vibrators and composition rollers.

The press is designed for printing gummed labels and stickers, gummed tape, business cards, light- and gas-bill cards, theater tickets, transportation tickets, tags, tea tags, paper match-book covers, cloth labels, and so on. On the maximum size, 5 by 9 inches, for instance, the press will print from 5 by 1¼ inches up to 9 inches, with as many up as will go in 5 by 9 inches, and will slit, perforate, and rewind in one operation, in one color. Or it will print, perforate, and cut off in one operation in sizes from 5 inches in width and from 1¼ to 7½ inches in length. Similarly, the press will perform the same operations for sheets of varying sizes, printing in two, three, or four colors. The speed of the press is said to be 3,600 to 5,000 impressions an hour.

A NEW LINEUP TABLE, known as the Lin-er-up table, has been put on the market by the Lin-er-up Table Company, 608 Sherman Street, Chicago, Illinois. Adapted especially for forms printed on presses taking sheets 29½ by 41½ inches and under, this new table has many advantages, among them the arrangement of the liners (scaled to inches and picas) so that horizontal and vertical lines can be drawn without changing the position of the liners, thus helping to speed up the work of getting presses started on production. The table is of solid and strong construction, yet can be "knocked down" in a few minutes for convenience in shipping.

An optional feature is the Lin-er-up table lamp, which is placed conveniently on the floor and the position of which can be changed to meet the requirements of the operator and the work.

While the Lin-er-up table has been constructed with a view to bringing it within the reach of the small or medium size plants, it is also well adapted to use in larger plants where the job press department is located at a distance from the larger lineup tables.

A NEW MODEL CUTTER, the Challenge 305, has been added to the line of lever paper cutters of the Challenge Machinery Company, Grand Haven, Michigan. A 30½ inch model, it incorporates all the features of the well known Challenge 265, the 26½ inch, lever paper cutter, both these models being identical in design and each having principles of operation that reduce the physical effort necessary to execute heavy cuts. The round, chromium-plated, all-steel lever is scientifically curved to provide maximum leverage for ease of cutting.

A solid center support prevents sag in the table and insures the cutting of the bottom sheet in every lift. A wide anchored arch, solid side frames, and special braces half way between the cutting stick and the rear of the table add to the strength and rigidity. The Duplex steel measuring tape is marked for both one-sixteenth and one-twelfth inch gradations, and the indicator on the front of the tape scale is the "hairline" type used on surveying instruments. A special six-spoke, dished hand-clamp wheel has been provided with sufficient clearance for the operator's hand between the wheel and the top of the arch.



New model of Challenge lever paper cutter

New arrangement of the knife bar which provides for tightening all capscrews without raising the knife bar from the table; extra wide polished knife bar; wide feet on



New Lin-er-up table adapted for presses taking sheets 29½ by 41½ inches and smaller

an extra heavy clamp to prevent marking of stock; and the latest type adjustable back gage, are among further refinements.

A NEW CARRIER NOISELESS VALVE, designed with a vapor cushion and developed in line with the move to perfect noiseless air-conditioning equipment, has been announced by the Carrier Corporation, of Syracuse, New York. The vapor cushion effect is achieved by a unique design of valve cover so that as gas escapes at the first opening of the valve there is a cushioning effect which definitely quiets the operation, the valve having a closely fitting cover with specially controlled gas passage, this preventing the explosive force of the sudden release of tension.

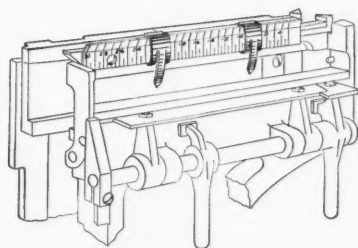
Dr. Willis H. Carrier, chairman of the board of the Carrier Corporation, who developed the valve in conjunction with the research and development department of the company, in explaining the action of the valve, stated: "There is just as much pressure as there would be without the cover, but the release is not sudden. The plunger moves the air compressed and releases it at the same point. The pressure builds up to overcome the adhesion resulting from the customary oil film on a valve. The adhesive action of the oil film corresponds to the adhesion of the cork in a pop-gun. With this valve there is a slight restriction in the flow of gas with a reduction of wear and noise, and a resultant increase in the life of the valve. The restriction in the flow of gas is sufficient only to prevent sudden explosive expansion and release, but does not interfere with the normal discharge of the gas."

"Contrary to expectation," Dr. Carrier continues, "power required is reduced also,"

AN EM SCALE INDICATOR for use on the assembling elevator, which is said to be extremely practical and also simplifies such work as food ads, has been developed by the

Intertype Corporation. They are furnished as standard equipment on Model G intertypes, and can be easily applied to other line casting machines where the intertype assembling elevator em scale is used. The indicators are set to point to the centers of words or groups of characters in a line so that other words or characters in a subsequent line can be located under the same points.

A set of two indicators is accompanied by four washers, these being used to establish sufficient space between the em scale and



Em Scale Indicator for assembling elevator

the assembling elevator gate for unhampered movement of the indicators of the em scale. They may be attached to any standard intertype em scale by simply unscrewing the scale and placing them in position.

CAIRO EXTRA BOLD CONDENSED, duplexed with the medium weight in 18 and 24 point two-letter matrices, has been announced by the Intertype Corporation.

Also announced is the completion of Intertype Bodoni Thin in sizes from 24 to 60 point, a line of the 30 point being shown.

The Inland Printer

J. L. FRAZIER, Manager

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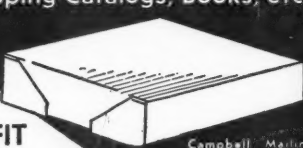
FOREIGN SUBSCRIPTION AGENTS

The MacLean Company of Great Britain Ltd., Donald F. Hunter, Mgr., 2, 3, & 4, Cockspur Street, London, S.W.1, England.
Wm. Dawson & Sons, Cannon House Pilgrim Street, Ludgate Circus, London, E. C., England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.
F. T. Wimble & Co., 87 Clarence Street, Sydney, Australia.
John Dickinson & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
Benjamin N. Fryer, c/o Newspaper News, Lisgar House, Wynyard Square, Sydney, N. S. W. Australia.
Warwick Bock, C. P. O. Box 287, Auckland, New Zealand.
Akateeminen Kirjakauppa, Helsinki, Finland.
Acme Agency, Casilla Correo 1136, Buenos Aires, Argentina.
Maruzen Co., Ltd., 6 Niho, Tokyo, Japan.
ORBIS, P. O. Box 240, Praha, Czechoslovakia.
Harry S. Tomita, P. O. Box 1230, Honolulu, Territory Hawaii.
S. Christensen, P. O. Box 536, Montreal, Canada.



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Main & Inland Sts., South Bend, Ind.

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Prices for this department: Under the heading "Situation Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum, \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order.

ADVERTISING—HOME STUDY

THE ADVERTISING MINDED pressman and printer is qualified to make the most money. Many have graduated from this long established school. Common school education sufficient. Send for free booklet outlining home study course and requirements. **PAGE-DAVIS SCHOOL OF ADVERTISING**, 3661 Michigan Ave., Dept. 950C, Chicago.

INSTRUCTION

PEOPLE FROM ALASKA, California, Washington, Florida, Seattle, Honolulu, and all America attend Bennett's School to learn his method of operating; his record is 12,130 ems for eight hours; established 1912; both practical and home instruction. Free catalog. **BENNETT'S SCHOOL**, Maumee, Ohio.

BUSINESS OPPORTUNITIES

JOB PRINTING PLANT. Going concern, established 1918, located near Detroit, Mich. Doing good steady business. Pony Cylinder, 12x18 Craftsman Kluge Feeder (new), 12x18 C & P open, 8x12 C & P open, new No. 4 Boston Stitcher, Power Cutter. Lots of new foundry type and spacing material. \$5,500.00, well worth seeing. G 168

FOR SALE—Controlling Stock in well equipped Job Plant centrally located in Louisville, Ky., in its own building. A growing business with loyal customers and no incumbrances of any kind. Modern equipment, much of it nearly new. Amount of cash required \$20,000. Reason for sale, death of principal owner. If interested write U. S. Trust Co., Louisville, Ky.

KEEP YOUR PLANT BUSY! We furnish 40 Profit Making, Tried and Tested Printing Plans prepaid for \$1.00. Satisfaction guaranteed. Advertising Course \$1.00. Also 50 Mail-Order Plans for \$1.00. **ASSOCIATED MANAGEMENT**, 5120-IP Oakland Street, Philadelphia, Pa.

LETTERHEAD CONTESTS

\$50 IN CASH PRIZES paid for your best letterhead design. Write for details at once. **Tucker Letterhead Idea Service**, New Philadelphia, Ohio.

FOR SALE

AIR CONDITION your plant at low cost. Speed up production, write for prices without any obligations. G 176

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. **JOSEPH E. SMYTH CO.**, 720 S. Dearborn Street, Chicago, Ill.

CHRISTMAS CARDS FOR THE TRADE—Beautiful one gage assortments especially prepared for printers; also complete line Personal Christmas Cards. Easily imprinted. Write for catalog and trade prices or request samples on approval. **NEW ENGLAND ART PUBLISHERS**, North Abington, 354, Mass.

FOR SALE—38-inch Seybold auto cutter; rebuilt and fully guaranteed. G 5

GOING INTO OFFSET OR PHOTO-ENGRAVING? Write for Bargain List Cameras, Lenses, Screens, Printing Frames, etc. Can save you 50% on many items. **W. L. Moore**, 4829 Woodward Avenue, Detroit.

MODEL 8 Linotypes complete with 2 mags, 2 molds, electric pot. A-1 condition. Only \$1500 each. **F. O. B.** Los Angeles. **Shaw Machine & Tool Co.**, 1151 Temple St., Los Angeles, Calif.

TWO-COLOR KIDDER Roll Feed, Bed and Platen Presses, with attachments; sizes 12"x16"; 12"x26", and 15"x30". Also three-color roll to sheet rotaries; Kidder 24"x48" and Meisel 24"x40"; also two and three color Kidder roll to roll rotary presses, size 36"x48". All good condition, reasonably priced. **Gibbs-Brower Co., Inc.**, 21 E. 40th St. N. Y. City.

LIBERAL DISCOUNT to printers on better embossed, gummed and ungummed labels—die cut to any shape. Great sales, more profits. Your labels must have sales appeal. Designs free. 45 years label designing. **FRASER LABEL CO.**, 732 S. Federal St., Chicago.

MOUNT CUTS THE NEW WAY. Use Sta-Fast Cement. Guaranteed. Large tube \$1.00. **American Wood Type Mfg. Co.**, 270 Lafayette St., N. Y. C.

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QUICK ON. The universally popular Gauge Pin. \$1.80 dozen, 50c set of 3.

Megill's Gauge Pins for Job Presses
Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request

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WISE GRIP. Adjustable. Used for any Stock. \$1.75 set of 3.

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REBUILT OFFSET Presses and Platemaking Equipment. Webendorfers, Multiliths, and Rotaprints. Best condition. Lowest prices. See Ryan before buyin'. Widest selection. Phone, call on, or write E. G. Ryan, 727 S. Dearborn St., Chicago, Ill.

HELP WANTED

ALL-AROUND PRINTER—University shop in South needs good compositor familiar with equipment and details in small shop. Give complete information about yourself in first letter. Ideal surroundings and salary commensurate with ability. G 183

OLD ESTABLISHED FIRM in small Eastern city of 25,000 interested in general plant superintendent. Book work, periodicals, general commercial printing—no process work. G 181

MAN QUALIFIED for job as foreman in weekly newspaper and jobbing plant on North Atlantic seaboard. Must be able to estimate and be well recommended. Write giving experience, salary wanted, nationality, etc. G172

EXPERIENCED ESTIMATOR and COST MAN wanted by plant doing letterpress, offset, and steel die printing, located in city of 100,000. Applicant must be of good appearance and habits and able to deal courteously and efficiently with public on over-the-counter work. Looking for man in late twenties or early thirties who wants a permanent position and opportunity to advance with a progressive thirty-five year old firm. Send photograph and give references. G 169

SITUATIONS WANTED

Executives and Managers

MANAGEMENT — SALES SUPERVISION — PRODUCTION. Carefully trained, practical Printer-Executive, wants opportunity to **work** in Creative, Sales, or Production Depts. of a Chicago printing plant. Experienced in all divisions of the trade, including Art and Engraving. Familiar with Costs and Estimating, able correspondent. Modest salary expected. Best references. G 167.

PRINTING SUPERINTENDENT—Wants permanent position with well established firm in Middle West. 25 years experience. Character beyond reproach. Can organize and produce. Replies strictly confidential. G 110

BUSINESS or PRODUCTION MANAGER—Unexcelled experience. Seasoned. Has a fine record of achievement. Knows costs, estimating, buying, billing, shop management. Large or small city. G 987

CARNEGIE PRINTING GRADUATE. Estimating, line-up and office experience. Familiar with letterpress and offset. No selling. Age 31. Married. G 171

AN UNUSUAL PRINTER-EXECUTIVE with experience and ability that will prove extremely profitable to any live organization. Now successfully employed—is to part company with present associates and is anxious to join an organization requiring a man of action who keeps everlastingly at it and does the things **that cannot be done**; know modern typography, layout, make-up and lock-up; shop and production routine; estimate, sales promotion and management; go anywhere; union. G-4

Bindery

BINDERY MAN can operate folding, cutting and other bindery machines. 6 years experience, 25 years old, excellent references, go anywhere. G 180

BINDERY FOREMAN, 15 yrs. exper. as working foreman, all-around bindery man, set and operate any bindery machines. Address P. O. Box 386, Independent, Mo.

Composing Room

COMPOSITOR—Stonehand, 21 years practical experience at composition, lockup, lineup, register. Capable of foremanship or assistant to busy executive. Can assist on layouts, also estimating. G 175

FIRST CLASS COMPOSITOR AND PRINTER—23 years experience, from layout to production on all classes of printing. Capable executive and competent craftsman, working foreman. Supervised and managed plants. References. Chris Schurer, 646 St. Lawrence Ave., New York, N. Y.

COMPOSITOR-ARTIST—Any hand composition, make commercial drawings, considerable pressroom exper., some linotype, six years varied exper., young. G 178

TYPOGRAPHER—Creative and Layout ability, imposition, mark-up, make-up, estimating. 12 years experience. Age 28. Union. Now employed. Go anywhere. G 170

OPERATOR—6500—A-1 machinist. Layout, mark-up, make-up. Experienced foreman, can handle men, produce results. References. Interview. G 173

PRINTER—Also operate linotype, monotype keyboard and caster. Exper. working foreman on all classes of work. Union. G 83

See following page for other excellent employment listings

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*These machines must be sold at once.
No reasonable offers will be disregarded.*

TWO-72" BABCOCK ROTARY TWO-COLORS

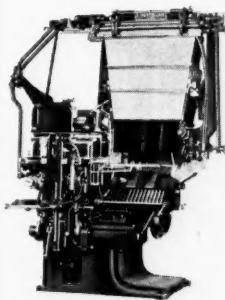
With Cross Continuous Feeders, Extension Deliveries, 220 Volt Direct Current Motors, Complete set Wesel Hooks, Very good condition. Can be seen in operation.

STERLING ROTARY THREE-COLOR, SERIES M

Size, maximum 33 x 39, minimum 16 x 19; speed 1500 to 3000. Cleaned and gone over and in good working condition.

WRITE BOX G 179 THE INLAND PRINTER
205 W. Wacker Drive, Chicago

"It's Got EVERYTHING"



That's what they are saying
about the
**GREAT NEW
LINOGRAPH
"50"**

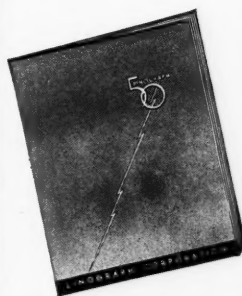
A smashing hit!—this outstanding new equipment offering of the year handles standard mats in size range up to 297 point lower case alphabets through the standard magazine—delivers top speed straight matter production using the smaller matrices—embodies many other important improvements.

The price? There's a pleasant surprise. A top quality, lasting, fully guaranteed machine at a saving up to 25% over equivalent equipment.

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LINOGRAPH CORPORATION
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**WRITE FOR THIS
FREE BOOK TODAY**



Please Mention The INLAND PRINTER When Writing to Advertisers

Pressroom

PRESSMAN, Cylinders or Offset Presses wants position. Familiar Job Cylinders. 20 years experience, Halftone, Job and Color. Pacific Coast preferred. G 978

PRESSMAN-PRINTER. All around man. Cyl., platen, web, floor; 20 yrs. exp. Steady. Pref. Ind., Ill., Mich. G 174

CYLINDER PRESSMAN—Single or two-color Miehle presses, first class man, exceptional experience on fine color and high-grade printing. Now employed, desire change. Would prefer situation as working foreman in small or medium sized shop. Highest references. G 74

PRINTER-PRESSMAN—Working foreman now doing and supervising the production of high-class and general line of commercial work. Familiar with estimating, general management. Non-union. G 177

Miscellaneous

ARTIST and versatile technical man with broad knowledge and exper. in photo-lithography desires connection. G 182

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STEWART'S EMBOSSEING BOARD Makes Embossing Easy

Needs no heating or melting—Simply wet it, attach it to tympan and let press run until dry. Sheets 5¼ x 9½ inches \$1.25 a dozen, postpaid. Instruction with each package.

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RUSSELL

615 Chestnut St.
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THE WORLD'S GREATEST
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The Fastest Selling
Folders in America

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The University of Chicago Press

MANUAL OF STYLE

TENTH REVISED EDITION

New, up-to-date edition of the manual which for thirty years has carried the weight of authority for printers and typographers.

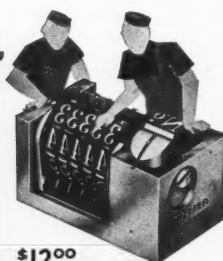
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5 Wheels, Solid Plunger.
Slide Plunger, \$1 Extra.

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AMERICAN TYPE FOUNDERS

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Fundamental arrangements
of the "sets" of more than
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in all sizes up to 36-point,
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of BLOCK CUTTING

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Teach you to make your own
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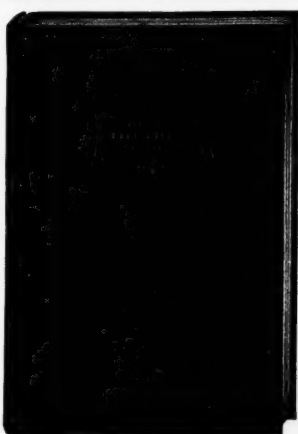
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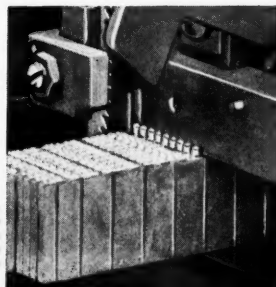
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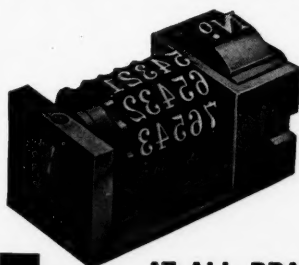
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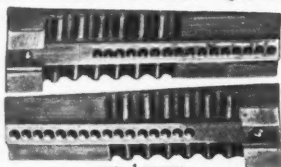
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In this special new and distinctive section of 'The Inland Printer' will be found practical information for the experienced operator, as well as facts of value for those who are extending their services to include, along with letterpress, the rapidly developing capabilities of offset

Offset Technique

By ROYAL C. HOHENTHANER

Questions about offset are welcomed by Mr. Hohenthanner, and will be answered through this department

The "Knudson" Process

We have heard a great deal about a new litho procedure known as the "Knudson" Process, and understand that it was used recently in producing Audubon's "Birds of America" for Macmillan Publishing Company. Were the process subjects really produced by this method and, if so, is it true that the 500 sets of four-color subjects were turned out in three months' time? Would appreciate any information you can give us in regard to the process, procedure, and so on.—A. L. S., Detroit.

Yes, the method invented by Hugo Knudson, of New York City, was used in the production of Audubon's "Birds of America," and it is a fact that it required only three months' time. It might be interesting to know that not only were the 500 process subjects completed in this period but also 32 complete sets of litho press plates, which, you'll agree, is quite an order.

So far as can be learned, the process goes something like this:

1. Continuous-tone negatives are made from the copy, whether the job be black-and-white or in color. These are carefully standardized to a given or required density by Knudson's "density check" a form of the usual transmission "densitometer," supposedly incorporating the use of a photoelectric cell.

2. When reproducing color subjects, positive corrector masks are made from the original color-separation negatives to facilitate photomechanical color correction. In this way hand retouching is supposed to be eliminated.

(Keep in mind that this same process has been attempted in one way or another since first being introduced about the turn of the century. The most publicized masking method is that advanced by the Eastman Kodak Company, which offers a booklet on the subject free for the asking.)

3. Halftone positives are then made from these corrected negatives by the contact or printing-frame method, the usual halftone-screen effect being ob-

tained through the use of Knudson's own specially designed lenticular screen and vacuum frame.

The big factor which allows the making of a halftone in this way is the screen itself and perhaps the light arrangement for exposing. The vacuum frame can do little more than provide for the necessary perfect contact.

As in the case of Victor Ernst's "lensular screen," the screen separation is obtained through the relief effect of the screen pattern inasmuch as the screen proper is sandwiched between the negative and light-sensitive material when making the positive.

Because the Audubon series was made in what appears to be a 133-line screen ruling, it would indicate Knudson has discarded his earlier (1915) "tonal values" screen. The screen dots or semi-opaque elements on this screen were so scattered about that a somewhere near measurement of screen ruling ratio was practically impossible, resembling the results by metzograph screens in this respect.

To hazard a guess, this latest screen is probably designed after the pattern of a waffle—that is, cross-angled lines in relief to give necessary screen separation, which gradually depress to form small intaglio squares. This could account for the screen ruling on the Audubon job and follow the rumors we have heard.

4. From the halftone positive either deep-etch plates can be made or, if the job is to go via albumen-bichromate, it is only necessary to reverse the lateral reading of the positive and make a contact negative.

While this department is not entirely sold on the Audubon results it must be conceded that the job was put through in record-breaking time and by supposedly inexperienced men.

We'll welcome any further questions on this subject, A. L. S., and thanks for the timely query. Inquiries like this help in sharing knowledge.

Fountain Etch

I would like a good reliable fountain etch for aluminum.—A. G. P., Columbus.

Edward J. Filler, of The Aluminum Company of America, recommends this one, which is simple and very practical:

Sodium Citrate	2½ oz.
Citric Acid	1¼ oz.
Water	96 oz.

Use 4 ounces of this to 4 ounces of filtered gum arabic solution and add to 1½ gallons of water in the fountain.

We might add to this, and suggest the gum solution be tested to read around 14° on Baumé hydrometer.

Strip-film Adhesive

We would like to use strip film in place of our usual wet plate method on some special publication work. The product of — is perfectly satisfactory to us so far as actual negative quality is concerned, but we find it almost impossible to keep it from curling up around the edges after stripping it down to the glass support. Sometimes the entire form loosens up.

We know you travel into many litho houses and wonder how they do it. There must be some way.—C. A. G., Minneapolis.

Don't blame this particular manufacturer, C. A. G., as all strip films have a tendency to curl after being stripped up and dried. There are several preparations on the market designed to prevent this, but the following will prove just as satisfactory and also just as unpleasant to work with.

Water (about 120° F)	16 oz.
Gelatin (granulated)	½ oz.
Acetic Acid 28%	2 oz.
Karo Syrup (Red Label)	4 oz.
Cold water to make	32 oz.

Strip film is being used the country over, but this curling or lifting up after drying seems to be a universal headache for the lithographer.

In photoengraving this trouble is seldom encountered because practically all the negatives used in the process are "flopped" or turned over when stripping. This brings the actual photographic emulsion into direct contact with the new glass support in

a permanent manner, the gelatin acting as a natural adhesive.

While in many cases flopping the negatives is prohibited in lithography, due to the questionable advantages of the albumen-bichromate process, this is permitted and even necessary when preparing a negative from which a positive is to be made for "deep etch." In other words, if deep-etch plates can be utilized then the negatives may be handled as in photoengraving, which eliminates the hazard of lifting, curling, and so on. Later on, a contact positive can be made which will read laterally from right to left (backward) in the necessary manner.

There is one American manufacturer of photographic plates who has recently introduced special plates de-

signed to overcome the previous trouble. These are termed "Stripping Plates," are supplied in any type of emulsion, and though higher in cost than the usual film are very satisfactory even when plain water is used to float the negatives into position.

This new material is handled much like the old wet-plate negative once it's dry. Coated with rubber and collodion, and so on, and the collodion-protected emulsion is "stripped off" after soaking in plain water.

To sum the matter up, C. A. G., there are three alternatives to your problem: (1) Use the formula for adhesive; (2) Make the "special work" via deep-etch plates; (3) Use stripping plates (instead of film). One of these will do the trick, we're sure.

Halftone Negatives

Here are several questions on which I wish you would give your opinion, though they may tax your patience.

1. What comprises a highlight negative for black-and-white planograph work?

2. Assuming that a satisfactory screen distance with a correct aperture is used, can satisfactory negatives be made on film with one stop eliminating the flash exposure whenever possible on light and normal copy, the flash exposure being reserved for copy containing heavy three-quarter tones and deep shadows?

3. Speaking of one-stop negatives and flash, is it immaterial whether the flash be given first or last?

4. Does the flash exposure bear a definite ratio to the general exposure time?

5. For line exposure, are you in favor of changing the time with a given stop, or changing the stop size and keeping the exposure time constant?

6. In obtaining the correct screen distance for one-stop exposure, are you in favor of manipulating screen and stop until the diffraction cross shows on the ground glass?—*A. D., Cleveland.*

1. The actual scale of highlight negative for planograph printing is dependent on three factors: the type of original copy, the final printed size of the halftone proper, and the kind of paper the job is to be printed on.

When reproducing pictorial matter, such as pictures from nature, or portraits, and so on, it is advisable to make the negative just a trifle "low"—that is, instead of blocking out any of the highlight detail, leave the dot proper in these portions just barely open, yet enough so that each will transmit a pin point of light when making the press plate. In the event this is not followed, the pictures generally have that chalky, flat appearance so often associated with offset printing.

The above is especially true when the job is to be printed on enamel stock. In this case, the negative should also carry a very small or fine shadow dot inasmuch as the surfaced paper does not allow the print to squash or spread.

As a general rule, small halftones are shot quite high and the larger ones more open. For instance, when small poster size is reached the job must be quite strong in pictorial strength, not only for the sake of visibility but also to cope with the fading actions of age, sun, and so on. Highlights for work of this nature are boldly removed by hand retouching.

On highly retouched photographs such as are generally proffered on machinery, ice boxes, and other subjects of a commercial nature, it sometimes is quite all right to photographically

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How one printer-lithographer distinguishes between "good, better, best" in offset—the final page from an illuminating booklet, "Backstage With Offset," issued by the Ronalds Company Limited, Montreal. In it are described the various steps involved in the production of offset; technical descriptions are greatly simplified and economy advantages are clearly emphasized

eliminate or "drop out" the highlight. On this type of copy the highlight or pure whites are represented by the retouch medium known as chinese white, which, due to its own halating influence on photographic material, aids the camera in the highlighting operation. Even in this case the highlighting must be carefully done or it will have an injurious effect on the lighter tones of the picture. This is especially so when the photograph is of a high key.

In conclusion to No. 1: While highlight negatives would be very desirable on the average run of offset work, up to this time the process is impracticable. There have been many methods and gadgets offered to the trade, generally at exorbitant prices, but so far none that we know of actually do the work in a satisfactory manner. Make "high" negatives, but *be careful* when making "highlight" negatives, for our usual process methods and camera are not adapted to doing the job properly in most cases.

2. Yes, but we believe the contrast or scale of the negative is better controlled by using several stops for the main exposure (highlight, middletone, and detail, no flash).

3. Scientific and practical tests have proved that the flash exposure should be given first, because the fresh unexposed film accepts the light action more readily and in a manner which produces a shadow detail and shadow dot with a dense central core.

This fact will be better noted in the "dot-etching" process.

4. Photographically considered, the answer would be "yes," and there are many published halftone-making formulas which prove this. In lithography, however, such formulas would hardly apply, for in this case the size of flash dot must vary according to the type of job, kind of paper, and so forth. In other words, the size of the flash dot must be varied to act as a compensating measure for some of the inherent defects of the method.

For instance, if the job were to be printed on enamel stock a small flash dot would be required, whereas were a halftone subject to be printed in the midst of a form demanding a large flow of ink, just the opposite effect is desirable—or a large flash dot should be used.

Try to work this matter out with the men who do the presswork. After all, they're the ones who really must decide on the type of negative best suited to their problems.

5. While either method has merits we prefer to use a standardized system of regulating the stop size. Without a doubt this is the most accurate method.

6. This method is all right and is used to some extent, but why not forget the older "focusing" methods and use a set screen distance?

If this idea is followed the screen distance becomes a known or constant

factor when making the negative. This is also true of the stop size inasmuch as the simple scale or chart which must be made up indicates proper diaphragm openings for the various enlargements or reductions.

In this way two variable features of halftone negative making are eliminated—and "any step toward standardization is a step in the right direction."

AQUATONE IS AN OFFSET PROCESS

I have heard a great deal about "Aquatone," realize it is practiced by only a few firms, including Edward Stern and Company, Philadelphia, and have always been under the impression it was a form of collotype, but recently have been informed it is planograph or offset printing. If it is that (offset), I'd surely like to know how it varies from regular offset work.—H. G. C., Chicago.

Yes, H. G. C., that is exactly what it is—offset printing. There have been several processes known as "Aquatone" and as the name implies all have employed the lithographic grease and water principle. The method discussed received the greater publicity and is the one you have reference to.

Stern and Company, Philadelphia, is the only house practicing Aquatone after principles laid down by the original patents so far as we can learn. Inasmuch as this house is really producing some beautiful work it would seem that the heavy license fee required was money well spent in this instance.

Though the actual operations and formulas are more or less secret, though the general idea is far from new, being derived from the age-old gelatin printing processes, the big difference is that Aquatone requires the printing image to be broken up by a very fine halftone screen, whereas in previous methods the image was continuous tone in character.

Aquatone is especially adapted to the reproduction of "art subjects" or similar work where quality is a primary requisite. It might be well to note that halftone screens as fine as 400 lines an inch have been used successfully in conjunction with it! Stern and Company, we understand, use a 200-line screen on the average run of work, which is, after all, a mighty fine screen to be used consistently in any process.

The above accounts for the extremely long tonal gradation noticeable on the final printed job. In fact, the results resemble very fine gravure printing to a startling degree.

One of the inherent faults of the usual offset-press plate is that the halftone dot structure is broken up or rendered "fuzzy" to a certain degree by the necessary grain of the plate. This fact is not true in Aquatone and is one of the reasons such remarkably fine screens are permitted.

In the process the plate's grain is utilized merely as a physical support for the bichromated gelatin coating, and not because of its porosity or chemical qualities (as in usual offset work). In other words, the plate has a perfectly smooth surface after coating, resembling that of a photographic dry plate or film.

Now then, when the smooth surface of a negative is brought into perfect contact with the smooth surface of the coated plate there can be but little danger of the light spreading beyond the bounds intended by the negative during the "printing-down" operations as there can be no objectionable air pockets present. (While on the subject of smooth surfaces it might be well to note that at one stage of development, the process employed bichromated-gelatin coated films to bear the printing image. Later discarded in favor of "grained" litho plates coated with the necessary absorbent gelatin.)

The process is probably like this:

(1) Halftone negatives (having fine screen) are made from the copy and corrected or retouched in the regular approved litho manner (stain, etching, and so on).

(2) An ordinary grained litho plate is coated with either a plain or else bichromated gelatin on a revolving whirler.

(3) The plate is dried as usual, after which it is baked or subjected to extreme heat. (Inasmuch as bichromated colloids become insoluble under extreme heat it seems logical to assume that the actual sensitizing is accomplished by bathing a plain gelatin-coated plate in a bichromate bath.)

(4) Next, the print is made employing the usual arc lamp and vacuum printing frame. Exposure time depending on shop conditions (generally 3 to 5 minutes).

(5) After exposure, the plate is subjected to a hardening bath, washed, and again hardened.

(6) The image or plate is now "baked" in a suitable temperature and is ready for the offset press.

(7) On the press the plate must be very carefully handled and only pure water used in the fountain. Pressure and other mechanics must also be nothing short of perfect to eliminate make-overs.

How does the method differ from regular offset printing?

(1) Bichromated gelatin is used as a light-sensitive coating instead of bichromated albumen (glue or gum via deep-etch).

(2) Ordinarily, in regular offset work, the grain or "matte" surface of the press plate is the factor which allows the grease and water principle of lithography to function. "Aquatone" relies on the moisture-retaining qualities of a hardened gelatin to accomplish this.

(3) The printing plate must be processed in a much different and more careful manner.

(4) Fine screens, impractical for usual offset printing can be used.

(5) Plain water (non-acid) is used in the fountain to keep the plate in a dampened state when printing, and the press operations are more exacting.

(6) Long press runs are not to be expected.

(7) Finally, to use the process, license fees must be paid, as it's protected by patents.

As you probably know, H. G. C., a great deal of the gelatin used here in America is consumed by the manufacturers of confections. Just consider printing from chemically hardened "jelly beans" and you'll realize how delicate the plates are.

★ ★

Even the Tyro Knows

Even the tyro senses artistry in typography. He or she may not be able to tell why one kind of type pleases the eye better than another, or why the position of the type in the advertisement or on a book page makes for the harmony of the whole, but he or she "feels" with the eye when a typographic ensemble is just right or when it is a mess.—A. RAYMOND HOPPER.

BIG MAGAZINES LOOK TO OFFSET

● A news item appearing in a current issue of one of the recognized trade journals is of considerable interest. It declares several of the leading magazines, including *Collier's*, are figuring on "going offset," the switch from letterpress being influenced purely by increased production speeds and a plan regarding decentralized distribution, manufacture, and so on.

Not having been authoritatively informed as to the official action of the publications in question, it is impossible for us to add to what already has been printed. We do wonder, however, whether or not the article regarding this has not overlooked a significant fact—offset quality is now conceded to

be better than, or at least on a par with, letterpress in the new magazine field!

Regardless of opinions to the contrary, it cannot be denied that offset must be offering something new in the way of quality, for when large publishing houses even begin to contemplate a radical change in production methods, costs cannot be the only inducement. After all, the economy derived through offset printing has been fully appreciated for years.

Just what changes have been made in the process which suddenly permits it to become not only suitable for high-grade magazine printing but furthermore even extremely desirable?

Briefly, the answer is that *offset can now consistently produce brilliant results on highly finished papers.*

In one respect deep-etch plates have been a contributing factor. Improved reproduction methods have been another, but the real reason, that of successfully printing enameled stock, has crept up so gradually that many lithographers today hardly realize what can be done.

For many years manufacturers of machinery, inks, and papers have been constantly striving to perfect their products to conform with the problems of the letterpress printer. As a result, spray systems have been introduced to eliminate offsetting, and transparent gloss inks have been perfected to eliminate spot varnishing. These dovetail perfectly with special high-gloss papers used in conjunction.

Apparently these gradual improvements in the letterpress field had passed without any sign of recognition by the lithographers when suddenly the combined results were seized in their entirety and harnessed for offset printing. It does seem a little ironical that methods and materials designed for letterpress are now the factor which permits offset to successfully print this type of publication work.

A fact, though one not generally realized, is that the offset press is now capable of equaling or even surpassing the sharpest and most brilliant results obtained by letterpress. This is especially true in printing subjects of more than one color, as a most simple comparison will prove.

At the various news-stands note the glossy and highly colored magazine covers printed by offset, and then compare these with various other printed



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Hignell Printing Limited, Winnipeg, gives these sales points in its promotional literature. Note mention of the "twin facilities"

publications on the same counter. Inasmuch as in many cases it is impossible to distinguish which method has been used, we inform you that *Popular Aviation* is one that has "gone off-set" so far as the cover pages are concerned.

Today the trend in illustrating magazine stories is centering more and more on color. Sometimes duotones are used, sometimes tri-color; even four-color subjects are not at all uncommon. Is it any wonder publishers are seriously considering offset? What other process can boast of such advantages as "dot etch" on the original photographic plate to facilitate color correction; a uniform condition regarding the quality of the actual printing plate; practically no makeready on the press (comparatively); rotary-press production speed without the expense of electrotypes or stereotypes, and without delay in obtaining them?

A reasonable prediction is that offset will perform a major role in the production of magazines in the near future, and it behooves every lithographer, therefore, to investigate the whole proposition. Have you any questions on the subject?

★ ★

Photo-proofing Paper

Ever since the deep-etch method of platemaking became popular there has existed a universal need for some sort of photo-print proofing paper which would be capable of self color reversal, and for this reason fit successfully with deep-etch positives.

The ordinary type of blue-print or silver-print paper, used in the negative system of bichromated albumen, is decidedly unsatisfactory when exposed beneath the required positive inasmuch as the developed print appears just a reverse in color to what would be considered proper—that is, instead of producing a dark image on a white background in the orthodox manner it results in a white paper image surrounded by a dark background.

It was a little surprising to find that a paper has been manufactured for some years which not only overcomes this previous drawback but also is really better in some respects for photo-proofing operations.

The product possesses some very unique features:

1. A print is made from a positive, and after development a positive print is secured (reversed in lateral reading, but black on white).

2. The paper is handled in almost the identical manner as the older blue-print and silver-print papers except that no water is used for developing. Thus perfect size is accurately retained. After exposure the print is placed in an air-tight container, the inside of which is kept saturated with ammonia fumes. Development auto-

The other two features should not be overlooked, however, because they do possess some practical merits. The fact that practically perfect size is retained on the print permits:

1. Accurate checkup on step-and-repeat machine layout and operations without making an actual plate.

2. An accurate guide for the folding

THE ADVERTISER'S CREED

I BELIEVE in Advertising as the Inspiration of Invention, the Spur of Industry and a Potent force in the progress of civilization.

I BELIEVE in the Tools of My Craft, in Type & Script, in Art & Graven Plate, for with them I can make this world a better place in which to live.

I BELIEVE in the Power of the Spoken and Written Word to mold and shape the lives and characters of a people, to promote happiness and to stimulate prosperity.

I BELIEVE in Honesty, for only by Honesty can Advertising hope to win the confidence of the buyer and maintain that confidence throughout the years.

AND, I BELIEVE in Truth, for only through Truth can Advertising long endure and attain those lasting benefits for which it was designed,

Prepared for the Advertising Club of Oakland, March 8, 1938.
Written by Earle V. Weller, Tomatchky-Elliott, Inc.; Typography by Alfred B. Kennedy,
Goodhue Printing Company; Paper from Pacific Coast Paper Co.
Electrotype by Printing Plates Inc.
Printed by MYSELF!

A poster for printers as well as for ad men; courtesy Advertising Age, Chicago

matically takes place through the ammonia vapor in about three minutes.

3. Orange, purple, or black prints can be made, as a paper to produce each of these three colors is available.

The greatest advantage, of course, is that the proof or print has the same visual appearance as the final press sheet and therefore does not confuse the customer, the proofreader, or the lithographer in determining whether or not composition, text, and so on are altogether okay.

and folding-machine operations without waiting for a press sheet. This also applies to other bindery operations.

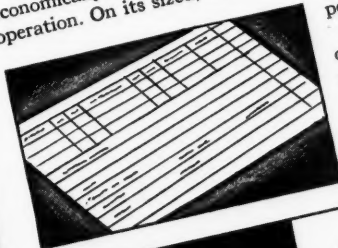
3. The making of photographic "key" sheets which formerly required either an actual press sheet or a chalk transfer from the press plate proper.

Inasmuch as various colored prints can be made it now becomes possible to make a photo proof in black, purple, or orange; and to make a multi-color photo proof on commercial work of the line variety.

Get 2 profits from every Bristol job—

1 WHEN YOU RUN THE JOB

It's easy to make a production profit with Hammermill Bristol. This paper lies flat, and goes through your presses rapidly and economically; it behaves properly for every pressroom and bindery operation. On its sized, lint-free surface solids are even, halftones clean and sharp. Ruling, pen or disc, is clean-cut.



And Hammermill Bristol offers the economy of work-and-turn printing because both sides are alike in color, finish, and printing qualities. Here's a paper you can print with a profit!

**HAMMERMILL BRISTOL
MAKES MONEY IN THE
SHOP... AND WINS
REORDERS WITH EXTRA
CUSTOMER SATISFACTION**

2 WHEN YOUR CUSTOMER REORDERS

Reorders mean additional profits. Reorders come from satisfied customers. And the qualities of Hammermill Bristol go far to insure full customer satisfaction.

AND HERE'S A SELLING OPPORTUNITY...

Hammermill Bristol's seven colors match the corresponding colors of Hammermill Bond, Hammermill Bond Envelopes, Hammermill Mimeograph and Hammermill Duplicator. With these papers you can sell your customers matched mailings and the advantages of using keyed return cards on the colors of Hammermill Bristol.

Also... Hammermill Bristol colors can speed and simplify office filing and handling when the "color signal system" is used to designate particular departments or branches.

Hammermill Agents in 100 principal cities make any Hammermill Bristol items promptly available to you.

IT HAS SNAP. Hammermill Bristol retains its crisp stiffness. It can stand abuse!



IT FOLDS WELL. The long, strong fibres fold smoothly and evenly, without cracking.



IT'S TOUGH. Hammermill Bristol can take it. It stands up under frequent handling or rough treatment in the files.



TAKES WRITING. Hammermill Bristol takes writing easily and clearly by hand or machine. It erases without scuffing.



MAIL COUPON NOW

for free sample book of "The All-Purpose Bristol." Demonstrates printing and ruling qualities of Hammermill Bristol and also gives complete stock information.

MADE BY THE MAKERS
OF HAMMERMILL BOND



Hammermill Bristol

LOOK FOR THIS WATERMARK

Hammermill Paper Company
Erie, Pennsylvania

IP-AU

Please send me a copy of the sample book of Hammermill Bristol.

Name _____

Position _____

(Please attach to your business letterhead)

List your products in the Buyers' Guide at economical rates.

Buyers' Guide

This page offers good visibility at low cost for smaller advertisers and the extra lines of larger graphic arts manufacturers

Air Conditioning and Humidifying Systems

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet, entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

Art Work and Cuts

BEN DAY AND PROCESS COLOR PLATES. 40 yrs. exper. Send us your specifications. Indianapolis Engraving Co., 222 E. Ohio St., Indianapolis, Ind.

Bookkeeping Systems and Schedules for Printing

FRANKLIN PRINTING CATALOG—Complete Catalog of Printing Costs—40 Sections. Bookkeeping Systems for Printers—Send for free descriptive folders. PORTE PUBLISHING COMPANY, Salt Lake City, Utah.

Bronzing Machines

MILWAUKEE BRONZERS—for all presses. Also some rebuilt units. Write C. B. Henschel Mfg. Co., Milwaukee, Wisconsin.

Calendars and Calendar Pads

WHOLESALE CALENDARS to printers; complete line. Do your own imprinting. Wholesale and retail prices furnished with sample sets. Write for particulars. FLEMING CALENDAR CO., 6540 Cottage Grove Ave., Chicago, Ill.

LARGEST SELECTION IN CALENDARS, sheet pictures, and pads at lowest prices. Sample line \$.75. WEISS CALENDAR CO., 3696 E. Forest Ave., Detroit, Michigan.

1939 Calendar Pads, sizes from 1x1 1/4 to 10 1/2x22, in black and white, India tint, red and black, red and blue, brown and white, reverse blue; fish pads, 3-months-at-a-glance pads, gold cover pads. Write for catalog, GOES LITHOGRAPHING CO., 35 W. 61st St., Chicago; 53K Park Place, New York.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Camera Bellows

UNITED CAMERA CO., INC., Bellows made to order for all types of photoengravers' cameras. 1515 Belmont Ave., Chicago, Ill.

Carbon Paper

BUY your Carbon Paper from ROCHESTER RIBBON & CARBON CO., ROCHESTER, N. Y.

Electric Motors

CLINE ELECTRIC MFG. CO., Cline-Westinghouse Motor and control equipment for printing machinery. 211 West Wacker Dr., Chicago, Ill.

Electrotypers' and Stereotypers' Machinery

ELGIN BENDING MACHINE COMPANY, 406 Center Street, Elgin, Illinois—Curve your stereotypes perfectly on a Hot Bender.

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, 135 E. 42nd St., New York.

Embossing Composition

STEWART'S EMBOSHING BOARD—Easy to use, hardens like iron; 5 1/2 by 9 1/2 inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Envelopes

MILLIONS of every description ready for immediate delivery. Specials made to order promptly. Free Catalog. GENERAL ENVELOPE CO., BOSTON, MASS.

Envelope Presses

LIGHTNING SPEED envelope press, sizes 5 to 12, 10M to 18M per hour. Used by Public Printer. POST MFG. WORKS, 671 Diversey, Chicago.

Knife Grinding Service

THE KELLETT COMPANY, Inc., 525 S. Dearborn St., Chicago. Expert knife grinding, saw filing, cutting sticks, slip powder. Satisfaction guaranteed.

Lacquering and Varnishing

AMERICAN FINISHING CO., 500 S. Peoria St., Chicago, Ill. Finishers to the lithographing and printing trades.

Photoengravers' Machinery and Supplies

THE DOUTHITT CORPORATION, 650 West Baltimore Avenue, Detroit, Michigan—Complete engraving equipment and supplies, also special equipment manufactured.

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, 135 E. 42nd St., New York.

TASOPE'—AURORA, MISSOURI. Manufacturers of modern photoengraving equipment. Catalog furnished on request.

Printers' Supplies

Rochester-made means quality—Coppit Brand Inkoff and Typolene solvents. Free samples. Perfection Products Company, 116 Earl Street, Rochester, N. Y.

Printing and Embossing Presses

COLUMBIA Offset Presses; K & G label and embossing presses. COLUMBIA PRINTING MACHINERY CORP., 2 Lafayette Street, New York City.

Printing Presses

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and mat-making machinery, flat-bed presses, Battle Creek, Mich.

Rubber Printing Plate Vulcanizers

H. H. H. ELECTRO HYDRAULIC Vulcanizers. Proven methods insure precision rubber plates. H. H. Heinrich, Inc., 200 Varick St., N. Y., Chicago, San Francisco.

Saws

We buy, sell, and rebuild, and modernize Miller Saws. Send for full details. Wallin Mfg. Co., 1122 Harney, Omaha, Nebraska.

Saw Filing

Filing and Swaging the mechanical way, 75c. Amazing results. EMPIRE TYPE FOUNDRY, Delevan, N. Y. Oldest Foundry in U. S. A.

Saw Trimmers

CLEARANCE SALE! Saw Trimmers—Casting Boxes. Profit by purchasing NOW. Johnson Roller Rack Co., Dept. C., Kalamazoo, Mich.

Special Printing

TICKETS IN STRIPS, Rolls, Coupon Books, Reserved Seats, any Numerical Jobs. Done at a profit for you. THE TOLEDO TICKET CO., Dept. P, Toledo, Ohio.

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STOCK CUT CATALOG showing thousands of ready made cuts; it is free. Write today. COBB SHINN, 721 Union St., Indianapolis.

Typefounders

MISSOURI-CENTRAL TYPE FOUNDRY, the big type foundry of the West. Free Catalog. Wichita, Kansas.

O. K. LIGHT TYPE FOUNDRY, 910 West Van Buren St., Chicago. Attractive Sales Plan for dealers everywhere. Write for territory.

THE BAUER TYPE FOUNDRY, INC., 235 East 45th Street, New York, N. Y. Producers of fine type faces.

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SPECIFY PRENTISS STITCHING WIRE—Backed by eighty years of wire drawing experience. Supplied on spools or in coils. SOLD BY LEADING DEALERS EVERYWHERE.

SENECA WIRE & MFG. CO. Manufacturers of stitching wire from special quality selected steel rods. Quality and service guaranteed. Fostoria, Ohio.

Zinc Halftones

UNMOUNTED ZINC ETCHINGS and square-finish zinc halftones, 8 sq. inches or less 95c net. Write for price list. Marshall Newspictures, Inc., Box 173, Indianapolis, Ind.

SARATOGA *English Finish*



Send for this practical demonstration of halftone printing on SARATOGA English Finish.

A FAVORITE

FOR HALFTONE REPRODUCTION AT LOW COST

SARATOGA *English Finish*—a favorite with thrifty buyers of printing. This low-priced paper has good appearance and permits the production of excellent halftone work. Recommended especially for long runs of broadsides, catalogs, and pamphlets where the cost of paper is a considerable factor. Available in White and India and six attractive tints.



Please Address All Requests to Sales Department B.

INTERNATIONAL PAPER COMPANY

220 East 42nd Street, New York, N. Y.


Branch Offices: BOSTON • CHICAGO • CLEVELAND

SARATOGA BOOK

An INTERNATIONAL PAPER *Value*

Please Mention The INLAND PRINTER When Writing to Advertisers

File Cuts AT LOWEST COST, SAFELY!



SEND 50 CENTS FOR 3 USEFUL SAMPLES

DANDY STORAGE FILES are lowest in cost, most efficient. For cuts, samples, records, etc. Every filed item instantly available yet always protected. Systems as low as \$5.06. Write for literature.

DANDY STORAGE FILE CO.
1109 First St., Wausau, Wis.


Weston's Papers
Manufactured by
BYRON WESTON COMPANY
DALTON MASSACHUSETTS

HOUSE ORGANS

For a few printers who can afford \$15 to \$50 a month for our service, we have a proposition under which they can publish their own house-organ monthly, edited by William Feather.

Write
WILLIAM FEATHER 812 Huron Road Cleveland, Ohio

MODERN MILLER AUTOMATICS



TWO-COLOR · MAJOR
SIMPLEX · HIGH-SPEED
MASTER-SPEED
CUTTER AND CREASER
MILLER SAW-TRIMMERS

MILLER PRINTING MACHINERY CO.
PITTSBURGH, PA.

Equip Your Presses with These Money Making and Time Saving Developments

1. *Paasche* "NO-OFFSET" Process
2. *Paasche* ROLLER CONDITIONER

For details write: *Paasche Airbrush Co.* 1905 Diversey Parkway, Chicago, Ill.

—The positive and economical Patent Protected method of stopping INK OFFSET, SMUDGING, STICKING without costly slip-sheeting, ink manipulation or racking. A standard unit for every pressroom requirement—small investment.
—An inexpensive air-operated device—Cuts Roller Costs, Improves Printing, Increases Production by keeping Rollers at peak efficiency.

Vandercook & Sons now manufacture Vandercook and Hacker Proof Presses in 35 models and sizes, and Hacker Block Levellers, Gauges, and Test Blocks. Outline your requirements for circulars giving details of performance, and prices.

VANDERCOOK & SONS 904 No. Kilpatrick, Chicago
214 East 45th St., New York

ATF **AMERICAN TYPE FOUNDERS**

KELLY PRESSES FOUNDRY TYPE
ATF COMPOSING ROOM SAW

A complete line of machinery and miscellaneous supplies.

Branches and Agents in Twenty-Five Cities

ROTARY PRESSES

for Lithographers, Printers, and Newspaper Publishers. Also Presses for Folding Box Manufacturers.

Tell Us Your Requirements
WALTER SCOTT & CO., Plainfield, N. J.

Embossography Is Raised Printing at its best.

Hard, Flexible and Permanent. As simple to operate as Regular Printing, Compounds, Inks, Hand and Automatic Machinery. Send for descriptive matter, Price List, etc.

The Embossograph Process Co. Inc., 251 William St., New York

for the
MODERN MAGAZINE PRESS

CONSULT R. **HOE** & Co., Inc.
910 East 138th St.
(at East River)
New York, N.Y..



THE BEST QUOIN For Every Purpose
Over 13,000,000 Sold

Samuel Stephens and Wickersham Quoin Company
174 Fort-Hill Square, Boston, Mass., U.S.A.

LENGDAHL BINDERY
Edition Book Binders
"Books Bound by Us Are Bound to Satisfy"

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CHICAGO, ILLINOIS Telephone Monroe 6062

BRONZERS

The Milwaukee Flat-bed Bronzer is used with both flat-bed and offset presses. Sizes run from 19" to 75" also rebuilt machines. Guaranteed performance.

C. B. HENSCHEL MFG. CO. Milwaukee, Wisc.

HARRIS

Pioneer Builders of Successful Offset Presses
HARRIS · SEYBOLD · POTTER Gen. Offices CLEVELAND, O.

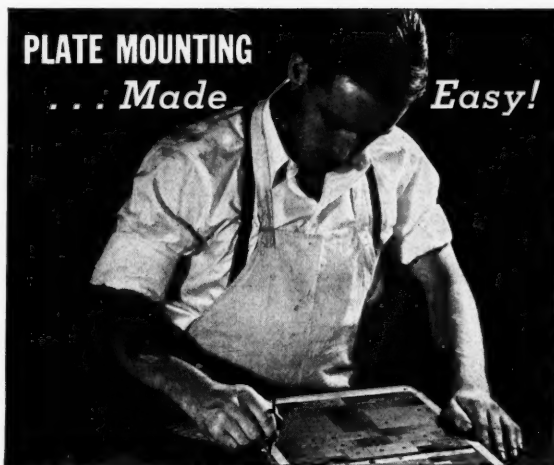
DEXTER FOLDER COMPANY

Headquarters for Press Feeders, Dexter and Cleveland Folders, Slitting and Trimming machines.

28 West 23rd Street, New York, N. Y.

PLATE MOUNTING

... Made Easy!



With CHALLENGE Sectional BLOCKS and HOOKS

It's simple to solve any plate-mounting problem with the Challenge Economical Block System. It facilitates page make-up—minimizes the number of sections—assures perfect register and accurate lock-up... saves 25% mounting charge on electros. Write today for free illustrated book.

THE CHALLENGE MACHINERY CO.

GRAND HAVEN, MICHIGAN

CHICAGO, 17-19 E. Hubbard Street 310 200 Hudson Street, NEW YORK

The Greatest Variety of
Fine Printing Papers in
The Middle West

HAMMERMILL STRATHMORE

CHAMPION . . JAPAN PAPER CO.

STANDARD PAPER MFG. CO.

LINWEAVE ASSOCIATION

U. S. ENVELOPE CO.



SWIGART PAPER CO.

717 South Wells Street
CHICAGO



YOU CAN
INCREASE
YOUR
BUSINESS
THIS FALL
BY SELLING
Goes
HOLIDAY
LINES

Goes HOLIDAY SAMPLE KIT

★ KIT contains a wealth of readily salable items, including Holiday Letterheads and Folders, Calendar Cards and Blotters. It's a complete selling unit. It tells you *where* to sell and *how* to sell. It includes, in addition to samples, a Manual of Sales and Copy Suggestions both for your own use and for your customers' use. Also Imprinted Specimens and a Suggested Resale Price List.

... PRINTERS • LETTER PRODUCERS:
Reserve your Sample Kit Now!

It will be sent to you GRATIS upon completion.

Goes *Lithographing Company*

35 W. 61st St., Chicago • 53K Park Place, New York



MERRY WIDOW

Fall of 1907—need we remind you?—when the Merry Widow and Prince Danilo first danced to the strains of Lehar's swooning waltzes. The days of new ideas and great adventure... when Kimble first brought out its great idea of a specialized motor for the printing trades. And need we remind you of the entire success of Kimble's 33-year-old specialization? We believe not, for the resulting profits and prestige to leading printers have been too great. KIMBLE ELECTRIC COMPANY, 2011 W. Hastings Street, Chicago, Ill.

KIMBLE MOTORS

Distributed by AMERICAN TYPE FOUNDERS
Branches and Sales Agents in Twenty-Five Cities

THE INLAND PRINTER

● *The Leading Business and Technical
Journal of the World in the Printing
and Allied Industries. Established 1883*

J. L. FRAZIER, Editor

Volume 101 • AUGUST, 1938 • Number 5

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Western Advertising:

William R. Joyce, 205 West Wacker Drive, Chicago, Ill.

Eastern Advertising:

John E. Allen, at 522 Fifth Avenue, New York City



Member Audit Bureau of Circulations
Member Associated Business Papers



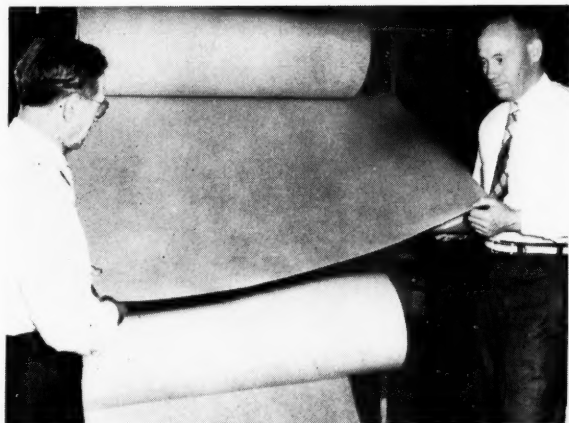
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NEELY PRINTING COMPANY

"Yes Sir! We Are Through Experimenting



John A. Lomax, pressroom foreman, tells C. W. Birkinshaw, plant superintendent, "We find Cromwell Tympan saves us much time in makeready because of its uniformity in thickness and quality."

**it's CROMWELL
TYMPAN from**

now on!" That's the decision of John A. Lomax, pressroom foreman of the Deseret News Press, Salt Lake City. "Every once in a while some energetic salesman tries to convince us that his line of Tympan paper will answer all our needs, but we've always found it necessary to return to Cromwell Tympan."



The job is made ready by Pressman Allen Edlund and Foreman John A. Lomax. With Cromwell Tympan on the cylinder there will be no costly stops for spotting and patching because of tympan failure.



The modern home of the Deseret News Press, Salt Lake City, one of Utah's largest printing plants. In the left background is the famous Mormon temple.



DON'T experiment with cheaper tympan sheets. It's often costly. Cromwell Special Prepared Tympan is unconditionally guaranteed. Exclusive manufacturing processes impart to it a caliper uniformity, a high tensile strength, a resistance to oil and moisture that cannot be duplicated. Cromwell Tympan is sold in rolls or cut and scored for all high speed presses. Write today for FREE trial sheet giving size and make of press.

THE CROMWELL PAPER CO.

4801-29 S. WHIPPLE ST.
CHICAGO, ILL.



47-15 PEARSON PLACE
LONG ISLAND CITY, N. Y.



New Library of Congress Building, Washington, D. C., in which twelve new Streamlined Intertypes will be installed

12 MORE INTERTYPES FOR GOVERNMENT PRINTING OFFICE

Twelve modern Streamlined Intertypes with seventy fonts of matrices have just been ordered by the Government Printing Office for the new Library of Congress Building, Washington, D. C. This is the third time in the last three years that the world's largest printing establishment has chosen modern Intertype machines.

The order includes four eight-magazine mixer machines and eight six-magazine non-mixers; and, like all other Intertypes purchased by the Government Printing Office, all twelve of these machines will be equipped with the Intertype Automatic Quadding and Centering Device.

The most modern equipment available is being purchased for the new Library of

Congress Printing Department, in which Intertypes will be used exclusively. With this installation, twenty-three Intertypes will be in operation by the United States Government Printing Office.

Twenty-two other government printing offices in all parts of the world now use Intertypes. Write INTERTYPE, Brooklyn, for details about these modern machines.

VOGUE EXTRA BOLD AND BOOKFACE



Step Ahead, Stay Ahead with Intertype